



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

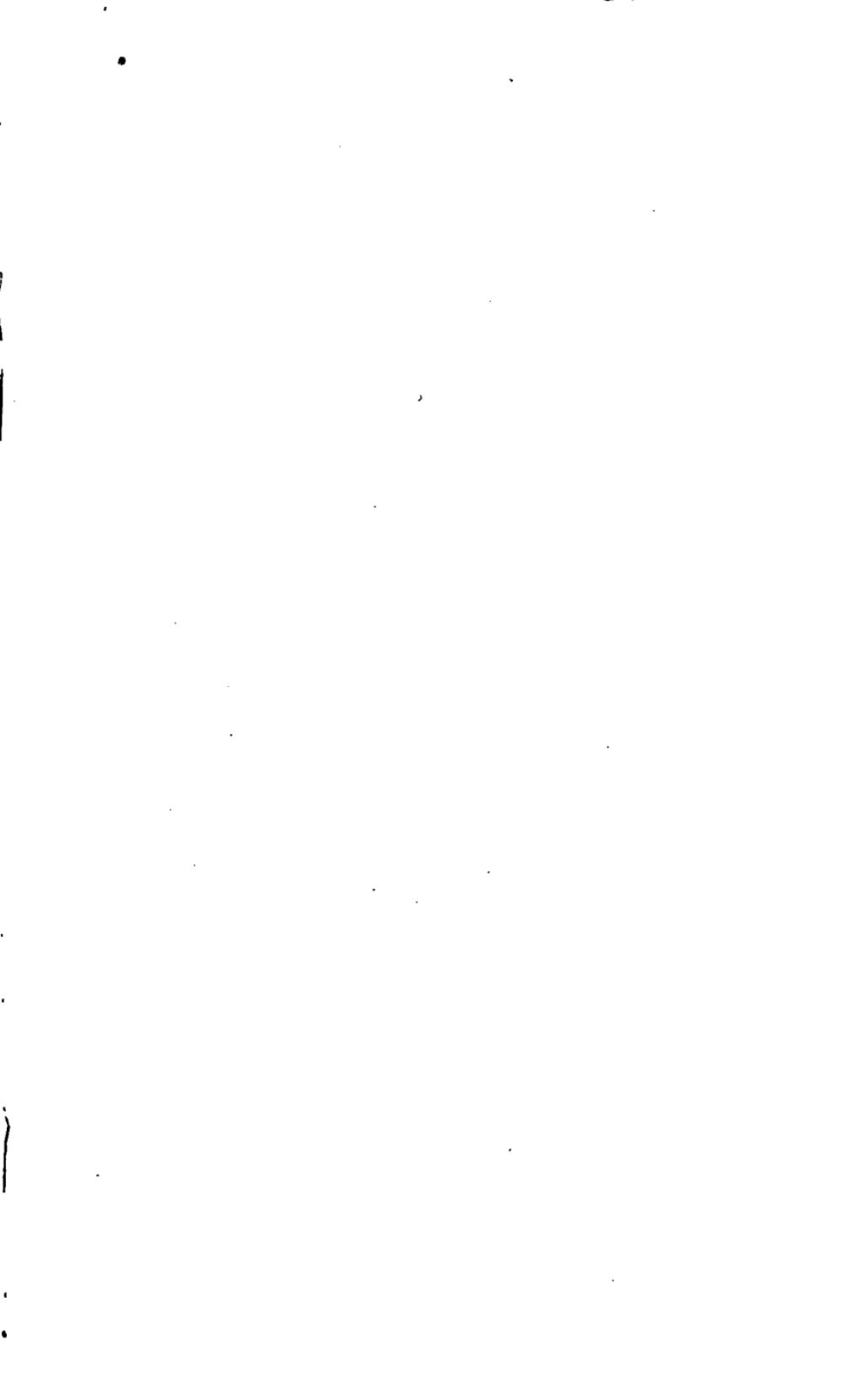
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

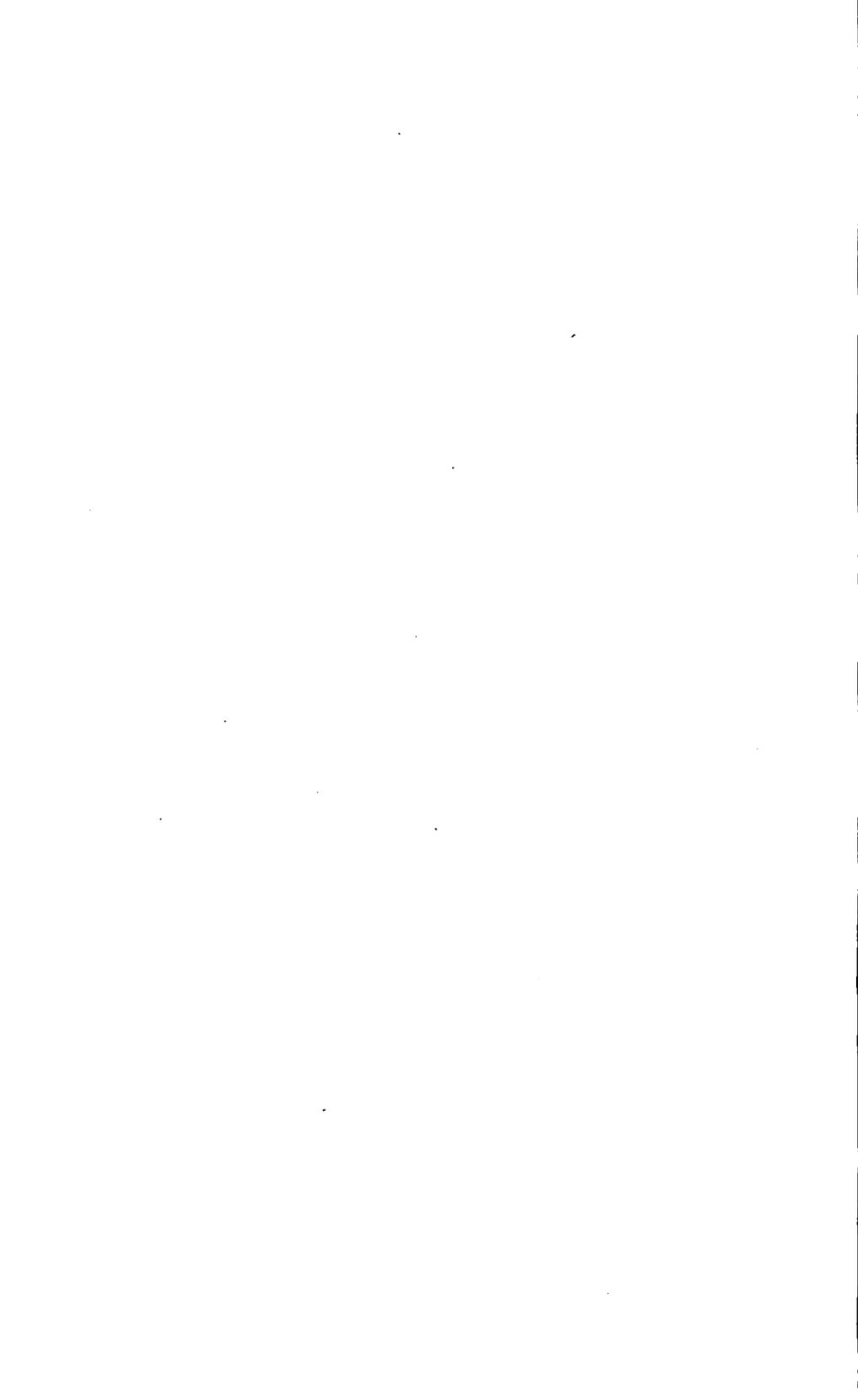


43. 053





THE  
**ANCIENT RHYTHMICAL ART**  
**RECOVERED.**



THE  
ANCIENT RHYTHMICAL ART  
RECOVERED;

OR,  
A NEW METHOD

OF EXPLAINING THE  
METRICAL STRUCTURE OF A GREEK TRAGIC  
CHORUS.

BY THE LATE  
WILLIAM O'BRIEN, A. M.,  
EX-SCHOLAR T. C. D., ETC.

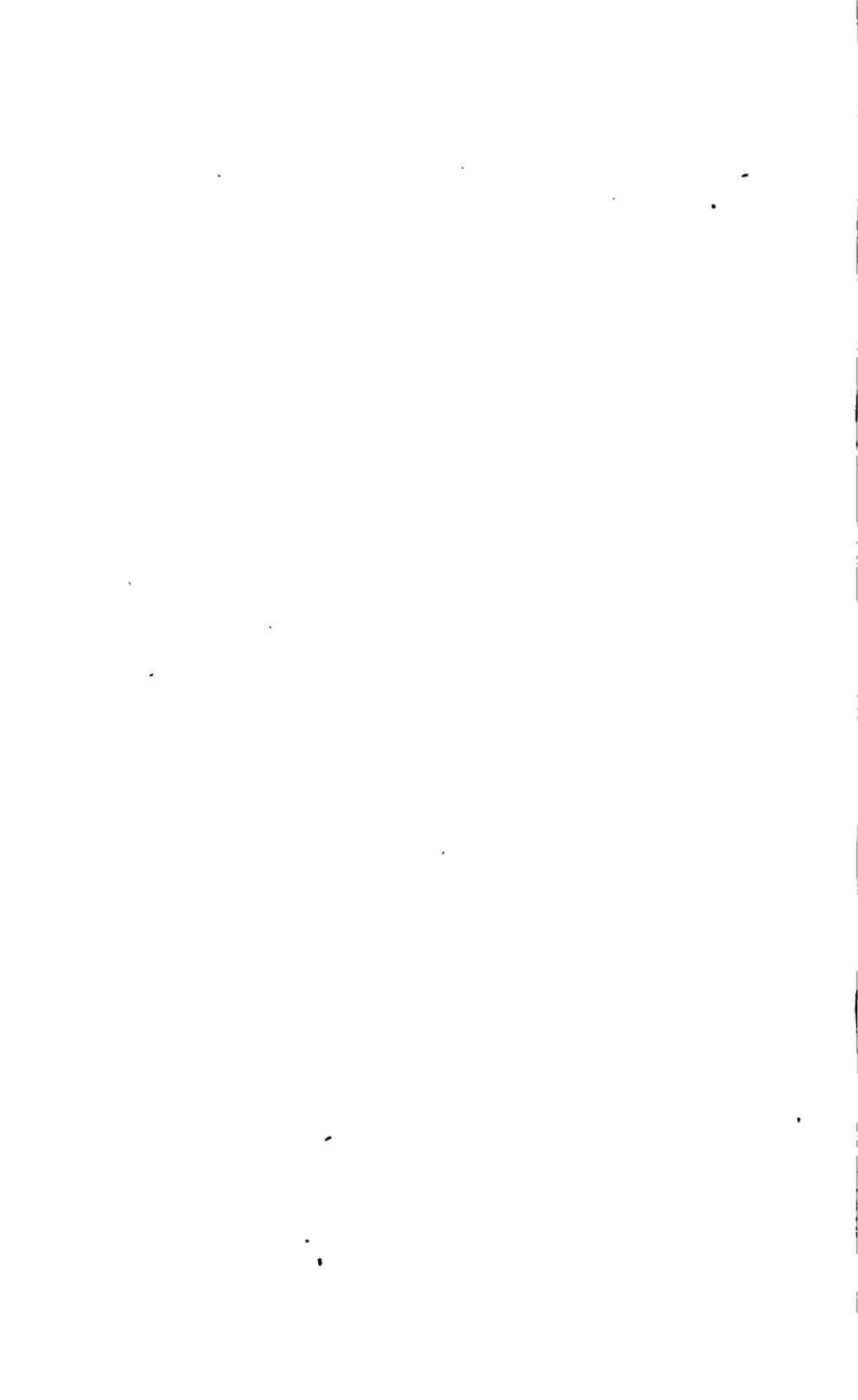


DUBLIN:  
ANDREW MILLIKEN, GRAFTON-STREET,  
BOOKSELLER TO THE UNIVERSITY;  
AND WHITTAKER AND CO., LONDON.

MDCCXLIII.

DUBLIN:  
PRINTED AT THE UNIVERSITY PRESS,  
BY M. H. GILL.

TO  
THE PROVOST  
AND  
SENIOR FELLOWS OF TRINITY COLLEGE, DUBLIN,  
BY WHOSE LIBERALITY  
THE FOLLOWING PAGES HAVE BEEN PUBLISHED,  
THEY ARE,  
BY THE AUTHOR'S WIDOW,  
MOST GRATEFULLY INSCRIBED.



## CONTENTS.

---

### CHAPTER I.

	PAGE.
Of the different Sorts of Rhythm, and the Means of distinguishing them. Of proper Cadences and Ac- cents. Of the indifferent Syllable, . . . . .	1

### CHAPTER II.

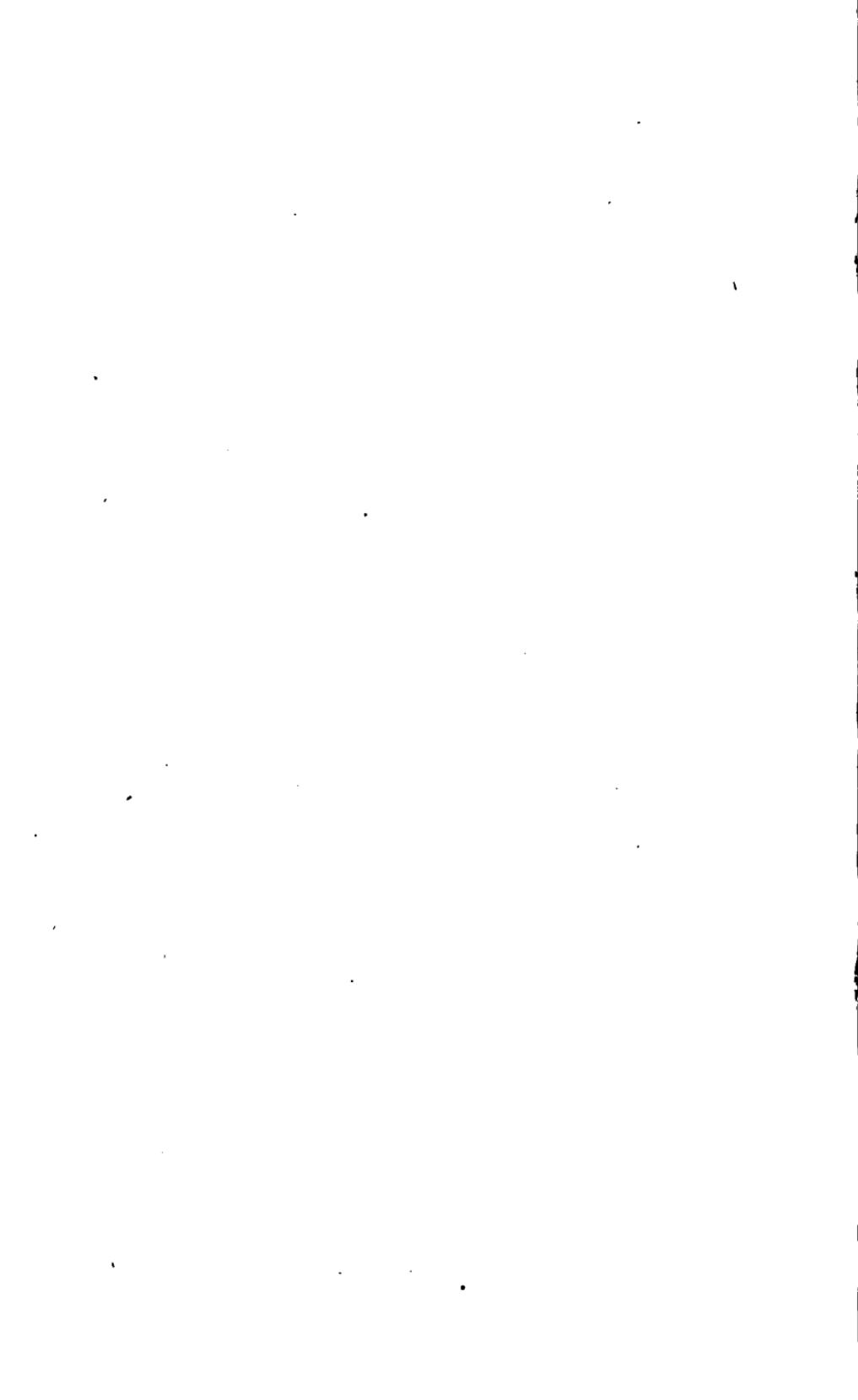
Of Epizeuxis or Syncopation—Anacasis—Epiploce.	24
--	----

### CHAPTER III.

Of Syncopation or Anacasis in all Rhythms and Mea- sures, . . . . .	38
--	----

### CHAPTER IV.

Rhythrical Analysis of a Chorus, . . . . .	95
--	----



## INTRODUCTION.

---

CLASSICAL studies have long occupied a large share of attention in these countries. Whether they are indebted for this distinction to their intrinsic excellence, as a method of mental cultivation ; to their relative importance, as the channel through which all records of antiquity are made available ; or specially to their connexion with Christian divinity ; certain it is that nearly two-thirds of the time spent by students in preparing for any of the learned professions is expended upon classical pursuits. Nor does the public taste, in this respect, seem likely to undergo any material alteration. The progress Britain has made in abstract and practical science, and in the lighter branches of literature, has not greatly, if at all, decreased her wish to trace the meanderings of classic streams, and to drink deeply of their waters ; and that *still*

the most highly gifted of her sons do not think it beneath their ambition to spend their best energies in gratifying such a wish, the writings of Arnold, Clinton, Peile, Thirlwall, Mitchell, Donaldson, abundantly testify.

Indeed, now that its higher departments have been enriched by the introduction of comparative grammar, it is not unlikely that polite literature in England may become more popular than ever—perhaps might be added, and more deservedly. The comprehensive views of German philology, great and scientific in themselves, harmonizing with the English taste for Asiatic literature (from which they derived their origin), and intimately connected with our commercial position, missionary enterprise, and eastern empire, must ultimately command attention. As yet, indeed, they are too fanciful to please the taste, and too inaccurate to propitiate the favour, of men accustomed to the unsparing strictness of Porson's criticism. But they are right in the main, and when filtered down by the sterling good sense, accuracy, and moderation characteristic of the English mind, there is little doubt that they will find their way into the minor branches of classical reading, and, *by im-*

*proving, preserve* it as the staple of our education. To strip comparative grammar of its extravagant pretensions, correct its wild vagaries, temper its enthusiastic haste, and introduce it in a healthy and improving condition into these countries, presents a tempting field of labour. In cultivating it many a scholar will earn a reputation, and will merit what he has earned. Few will more advance the interests of learning than they who shall blend together the separate advantages of the old and the new philology ; teach the former gradually to extend its range, and invigorate its cautious principles, by infusing into them a spirit of bolder enterprise ; and subject the grand conceptions and wide-ranging inductions of the German, to the close scrutiny and precise reasoning of the English school. And few will deserve better of their country than they who shall succeed in converting the tedious initiation of a youth into the mysteries of Greek and Latin, from a *rote* system to a *reasoning* ; who will make the learning of a dead language not merely an exertion of memory, but of judgment also, discrimination and taste,—exercise the forming mind in observing, comparing, and inferring, *as well as* in learning by heart,—teach it to seek rea-

sons as well as rules,—grounds as well as authorities; and give the young man, when his school and college days are past, not merely facility in translating a Greek author, though this is useful, but an insight also into the nature and capabilities of language, and a knowledge of the data whereby its different branches are traced and distinguished, compared and classified;—give him not merely an acquaintance with bare historical details, though this too is valuable, but a philosophic view of the elements which guide the historian; his grounds for determining the successive changes of a population—movements of a tribe—and relative affinities of the different branches of the human family.

To the importance of these considerations, and of blending them with the routine of education, England is beginning to awaken. As for Ireland, she has never been foremost in this department of knowledge: though attached to classics, and cultivating its lower walks with even more avidity than England, she has produced few eminent writers, and has never attempted to form a school of her own. The paucity of readers at home, and the difficulty of procuring an introduction abroad, seem to have deterred her youth from aiming at

superiority in a department, the higher branches of which require a peculiarly large amount of preparatory toil. Yet Irishmen seem not devoid of classical taste. The numerous editions of school and college books which have issued from her Press are in general excellent, and highly creditable; while in the few original treatises which have been produced it is gratifying to observe a greater spirit of scientific generalization, a striving after something more comprehensive and essentially valuable, than the prevailing schools of England or the Continent afforded.

The subject of the following treatise—the versification of the choruses—is one which has always enjoyed high favour in Porson's School. Mr. O'Brien's object is to treat it in a more scientific manner than has hitherto been done, by resolving the *metrical* structure into the *rhythrical*; to analyze the laws which determine the proper succession of metres or feet, by a reference to the more intimate and essential principles of musical harmony; to regulate the scansion of each line by paying regard to the nature of the music to which the words were adapted.

On his system the usual mode of proceeding is,

in some measure, to be reversed. Attention must be paid, in the first instance, to rhythm, not to metre; the general character of the music must be ascertained previous to the discussion of its component individual bars. His plan is not to take each line separately, and divide it into feet, without reference to the verses with which it stands in immediate connexion; but he first glances over the whole chorus, and satisfies himself of the rhythm, or measure, of the music to which it was intended to be sung. He next sets aside the proper *clausula* or *cadence*—cuts off from the end those syllables requisite for giving the air or period a suitable close. *Then*, measuring backwards, he divides the whole song into isochronous bars or metres, according to the rhythm. In effecting this he is met by sundry difficulties, arising from *apparent* or *real* anomalies in the text. These he surmounts with uncommon ingenuity; the first, by showing that the poet availed himself of certain musical artifices—pauses or rests, anacrusis, anacclasis, epiploce; the second, by recalling the original text, which he generally finds has been corrupted by a depraved system of scansion: he ventures, indeed, in some few instances, on a conjectural emendation.

Such is a brief outline of this interesting system, quaintly, and not incorrectly, designated by its author, **THE ANCIENT RHYTHMICAL ART RECOVERED.** His subject is elegant and entertaining; his general view simple, natural, and obviously correct; and, while he avails himself of the labours of his predecessors, his principles are sufficiently new to constitute his work an original production.

As this mode of treating a chorus is unusual, it may be acceptable to the younger student to have some of its leading points thrown into greater prominence by a somewhat fuller and more detailed exposition. Evidently our first object must be to ascertain the rhythm: for this we may pursue either of two methods, or use both combined. We may infer it roughly from inspection of the whole chorus, or else we may determine it precisely by examination of the clausula. Mr. O'Brien, therefore, commences by explaining the nature of rhythm, showing it to depend upon two independent elements. 1. *The time of the music*—the quickness or slowness of the air; and 2, *the interval between its intonations*,—the relative positions of the ictuses, accents, or beats of the melody,—laying it down as an axiom that this accent always

falls on the **FIRST** time (or short note) of each bar; being continued, though less distinctly heard, at equal distances throughout.

The next principle he establishes is the *necessary connexion between rhythm and clausula*. This may be regarded as the key-stone of the whole system, since from their mutual dependance the one may always be determined when the other is known. He deduces the form of the clausula from combining the two following considerations :

1. *It must be of the same rhythm with the rest of the air*, and consequently subject to the same laws. It were preposterous to suppose that the music of a song should change within a few notes of its termination.

2. *It must terminate in a long syllable*. This he infers from the nature of the case, and from the authority of Quintilian, Cicero, Rousseau, and other musical writers.

Guided by these principles, he next resolves into *three*, the various species of rhythm to be met with in the choruses, and determines the clausula proper to each. They may be exhibited in the following scheme; the prime ictus being represented by the accent, the minor ictuations by points, and the figures prefixed denominating the time.



Clausula—spondee, or anapæst.



Cl.—bacchius, cretic, or fourth pæon.



Cl.—spondee, anapæst, diiambus, or choriambus.

It is obvious, from the rules for determining the clausula, that a single long syllable may be clausula in any rhythm. In this case, as also when the clausula is a spondee or anapæst, we must collect the rhythm from the general character of the chorus. It is also evident that no metre concluding with a short syllable can ever be clausula; hence the pyrrhic foot, the trochœe, ditrochœe, antispast, first, second, and third pæon, and fourth epitrite, are excluded from that office.

In a piece of music the commencement of the regular ictuation is sometimes preceded by a note or two struck, as if at random, to prepare the ear for the measured flow of the tune. This *preparatory beat* is called ANACRUSIS. It may occur either at the commencement of a song or at the commencement of a *period*. Between these two species Mr. O'Brien draws the essential distinction

that the former is *not* included in the rhythmical measurement, and consequently may be neglected in scansion; while the latter is included in the rhythm, and must be regarded in dividing the lines into feet. The spaces between the two periods, if any intervene, are supplied by *rests*, or musical pauses. Of these the minim-rest (often written  $\sim$ ) is equivalent to *four* times, the crotchet-rest ( $\text{C}$ ) to *two*, and the quaver-rest ( $\text{C}^\circ$ ) to *one*. The judicious management of these rests adds greatly to the effect of a piece of music. Justly, therefore, does Mr. O'Brien introduce the consideration of them, in developing the principles of the ancient rhythmical art, and deserves credit for occasionally pointing out their use in the varied and expressive music of the choral songs.

But the distinctive peculiarity of his system, as to its details, is the extensive application he makes of **EPIPLOCÆ** or **ANACLASIC**. This may be defined, the slurring of a long note, so as to divide it into two short ones, and transfer one of its times to the preceding or succeeding metre, as the rhythm may require. The meaning of this will be better understood by an example. If we attempt to resolve into isochronous bars the common Sapphic stanza,

“ Jam satis terris nivis atque diræ  
Grandinis misit Pater, &c. &c.”

— v — — — v v — v — —  
— v — — — v v — v — — &c.

we immediately find that each line terminates with a foot of *five* times, while the following line commences with one of *seven*, the intermediate foot possessing *six*. The explanation of this by anaclasis would be that, when set to music, the last foot of each line and the first of the ensuing are slurred into each other (| v — — — | v — — |), the deficient foot borrowing one time from the initial long syllable of its successor. By this means each bar is made equivalent to six times, and the prime law of metre, *isochronism*, is preserved.

Brief explanations of abstract principles are necessarily obscure, and scarcely become significant until applied to several examples. These, which it were impracticable to furnish in an Introduction, the attentive student will find abundantly supplied in the following pages. It appears, indeed, from the index, that almost every chorus in the whole remains of Greek tragedy is brought under review, and most of them are fully and ingeniously discussed. The grounds on which Mr. O'Brien con-

ducts this examination will, it is hoped, be rendered more familiar by the foregoing definitions, and his reasoning and conclusions be more fully appreciated. Any preliminary notice of them would have been superfluous, had God spared the author's life to superintend the publication of his memoir, or even to complete its arrangement. But the first sheet of the manuscript had scarcely gone to Press, when it pleased the Divine Wisdom to mar its progress, to cut short the author's hopes, and frustrate the expectations of his friends. He has left behind him, however, the materials of no short-lived monument. Let us not withdraw our hands from raising it to his memory ; nor close our ears against the admonitory whisper of the inscription, **ET EGO MORIAR.** A heathen poet would add, “*Mors ultima linea rerum.*” We may point to the memorial of our friend to prove, even in reference to this life, that the gloomy reflection is untrue.

---

#### ERRATA.

Page 34, line 1. *for Tract, read Trach.*  
— 42, — 16, *insert Antig. 962.*

THE  
ANCIENT RHYTHMICAL ART  
RECOVERED.

---

CHAPTER I.

OF THE DIFFERENT SORTS OF RHYTHM, AND THE  
MEANS OF DISTINGUISHING THEM—OF PROPER  
CADENCES AND ACCENTS—OF THE INDIFFERENT  
SYLLABLE.

IT is generally allowed that music is natural to mankind, although there may be found some individuals who have little perception of it, and although it has been sometimes rendered unnatural by fantastic innovations in ancient as well as in modern times. There is scarcely one to be found who does not profess himself pleased with it, though at the same time he will acknowledge his deficiencies. In fact, every one of our faculties requires to be called forth by exercise, and they are all, even reason itself, capable of abuse. Music must therefore have been nearly the same in all

ages and nations. There are some Irish and Scotch airs, probably, of great antiquity, and they have no other measures or rhythms but those in use at present. The same may be said of Russian, Turkish, Tyrolese, and modern airs of all nations. Hence we may reasonably conclude that the rhythm of ancient music was not so barbarous, as the scansion of the *Odes* of Horace, and of the dramatic choruses, by ancient and modern grammarians and critics would make it; or the pretended interpretation of the *σημεῖα* of two ancient hymns (found in a manuscript copy of Aratus) by M. Burette, who has given music from them, totally destitute of melody as well as of rhythm. “ *Un air Chinois du pere du Halde; un air Persan du Chevalier Chardin: deux chansons des sauvages de l'Amérique,—on trouvera dans tous ces morceaux une conformité à notre musique qui pourra peut être rendre suspect, la fidélité, on l'intelligence de ceux qui ont transmit ces aires Grecques.*” — *Rousseau Encycl. Art. Musique*, p. 902. “ The most artificial melodies of modern times are perfectly congenial to the national airs of the countries in Europe. It is surely absurd to suppose, that while the inhabitants of the mountains and of the plains had melodies dictated by Nature herself, that the more refined inhabitants of the cities could listen to such barbarous jargon as the hymns to Apollo and Nemesis are supposed to consist of.” — *Hogarth's Hist. of Music*, vol. i. p. 31.

The measures or rhythms, now in common use,

are all reducible to three sorts, designated by the marks  $\frac{2}{4}$ ,  $\frac{6}{8}$ ,  $\frac{3}{4}$ , the fractions of the semibreve, which indicate the number of quavers or times contained in each bar or metre. The denominator 8 stands for a quaver, time, or short note; and the denominator 4, for a note of double the length of the short one, a crotchet, or long note. Hence in a bar of the measure  $\frac{2}{4}$ , there are two long notes or four short ones. A bar of the measure  $\frac{6}{8}$  contains six short notes; and of the measure  $\frac{3}{4}$ , three long notes or six short ones. These two latter sorts, although a bar in each consists of the same number of times, are essentially different. The distinction arises from the ictuses or accents. In the measure  $\frac{6}{8}$  there are but two principal accents in a metre or bar, viz. on the first and fourth of its six short notes, |  $\acute{u}$   $\acute{u}$   $\acute{u}$   $\acute{u}$   $\acute{u}$  |, and the notes are connected by triplets; but in the measure  $\frac{3}{4}$ , there are three accents, on the first, third, and fifth, |  $\acute{u}$   $\acute{u}$   $\acute{u}$   $\acute{u}$  |, and the short notes are connected by pairs. In order to generalize these measures so as to embrace the others used by the moderns, we have only to consider the short note, the length of which is arbitrary, as variable; while the long note is always to occupy a double time. Thus by doubling the time of the short note, the measure  $\frac{2}{4}$  is changed to the common measure, which will then have eight of the original short notes in a bar. Thus also the measure  $\frac{3}{4}$  is changed to  $\frac{8}{8}$ , containing in each bar twelve of the original short notes. On the contrary, by halving the times of that

measure we get the rhythm  $\frac{5}{4}$ . The Ancients seem to have all these varieties; for the variation of the fundamental short note is noticed even by the grammarians, although they were, without any doubt, ignorant of music and rhythm, who called it *ἀγωγὴ*; and the musical writers designated the different rhythms by fractions much more general than ours. Aristotle distinguishes them by the ratios of the parts of the foot adapted for each species of rhythm, which method, as it excludes the idea of any particular length for the short or fundamental note, includes all the sorts of our modern rhythms.

The Greek and Roman poetry supply metres proper for those sorts. The spondee, anapæst, and dactyl belong to the rhythm  $\frac{2}{2}$ , or the duple measure. Diiambuses, ditrochees, and antispasts are suited to that species of the triple measure called  $\frac{6}{4}$ , while the molossus, ionics, a majore, and a minore, and choriambus, belong to the other sort of triple measure called  $\frac{5}{4}$  or  $\frac{6}{5}$ . The choriambus is suited to both species, because the times may be connected by triplets, | - u ú - |, or by pairs, | - ú u - |. But these metres were not confined to their proper spheres. Those proper to each sort were pressed into the service of the other, whereby a variety and new beauty were given to the music, as shall be shown hereafter.

The Moderns designate these rhythms by the fractions above stated, placed at the head of the melody. It is not improbable that the ancient

musicians did the like, since they certainly had the like fractions for that purpose. Indeed these distinctions are more convenient than necessary, for the mere inspection of the last verse of the melody, and its clausula, or cadence, is generally sufficient for the purpose. The spondee and anapæst conclude the duple measure  $\frac{2}{4}$  or  $\frac{4}{4}$ . The spondee, anapæst, diiambus, and choriambus, the measure  $\frac{3}{4}$  or  $\frac{5}{8}$ . These clausulæ distinguish this rhythm from the other sort of triple rhythm, which latter finishes each strain with a bacchius or cretic, or by either, having its first long syllable resolved. The second long syllable cannot be resolved. The single long note or syllable forms a cadence common to all rhythms. Hence if the final cadence be a single syllable, it will determine nothing concerning the rhythm, and we must have recourse to the examination of other clausulæ. No ditrochée or antispast can ever conclude a strain, although a ditrochée heptasemus, or second epetrite, may, but imperfectly. The reason of this shall be shown hereafter. These are the cadences belonging to those sorts of rhythm in modern songs or airs, and we shall find the like in ancient songs; a very sufficient proof of the identity of ancient and modern music, if indeed any proof were necessary.

These clausulæ are not commutable in the different rhythms, nor can that of one sort ever be found in another. Thus if it be ascertained that the rhythm is that for which a cretic or bacchius is the proper clausula, and if some verse be scanned

so as to close with a spondee or anapæst, we can certainly conclude that the scansion is erroneous, or the verse corrupted.

There is another sort of rhythm, consisting of five times, or rather of five short notes or five long notes in each bar. Plutarch, *de Mus.* says, from Glaucus of Rhegium, that this rhythm was unknown to Archilochus, Orpheus, and Terpander, and that it had been first introduced into music by Thaletas the Cretan. There are a few snatches of it to be found in the dramatic choruses, though these instances are not at all so numerous as modern metrical writers, ignorant of music and rhythm, would lead us to imagine. The rhythm has also been attempted by the Moderns. Rousseau gives a specimen of an air (Planche B. fig. 10) which is not without beauty, composed by the Sieur Adolphi, and performed by a full orchestra at Genoa, which was received with applause; and there is the Gypsey Glee, composed by Reeve, “ which is highly characteristic of mirth and revelry.”—*Wilson's Dictionary of Music, Art. Time.*

We are told by modern metrical writers, of a species of rhythm called dochmiac, having eight times in each bar, and in which the metres consist of an antispast, or its substitute the ditrochée, and a long syllable. A learned German, Seidler, has written a book upon this rhythm; and Hermann styles it, “ nobilissimum genus metri.” Yet there is good reason to doubt the existence of any such; —good reason to think, that dochmiuses belong

to the triple rhythm :—that a regular dochmius | ~ - - ~ | - is an antispastic monometer hypercatalectic, having a pause of four times intervening between it, and the next regular dochmius ; and that, though they are not regular, the pause is determinable in quantity in all cases :—that dochmiuses constitute the elegy of tragedy, being always numerous where the *θρεόμενα μέλη* are found, and no where else systematically, as in S. C. T. 78, *Æschyl.* Suppl. 117, Hippol. 364, Orestes, 140, 388, &c., being well suited to it, as proceeding, in a manner, singultim : that there is not a dimeter to be found (such indeed are not numerous), which does not arise from errors of the text caused by mistake of transcribers, but chiefly from pretended corrections by scholiasts and critics who knew not what they were about ; although nothing is more common in modern music than the rhythm of eight times in a bar, so common that it is called common time or measure.

No doubt there were men like Triclinius and Brunck, before the existence of the former. Of him Heath says, “ *Sine ulla hæsitatione, disindebat, addendo et delendo, ad libitum. Bene autem se habet, quod ipse hujus ausi reum se prodit; aliter, omnes hasce innovationes, ac si veterum codicum auctoritate munitæ essent, pro certis et indubitatis proculdubio haberemus.* ” Monck, our best English metrical critic, says of Brunck, “ *Homo vel se judice, metri imperitissimus quo tamen nemo unquam, in versibus, propter metrum,*

concidendis audacius egit." Brunck's successors have not been idle in such operations. Like Triclinius, fancying their own metrical theories to be "velut fixas ratasque," they have evinced a greater audacity than even Brunck.

My reasons for being sceptical on this point are the following: In the first place, this new rhythm is superfluous, being contained in the dactylic and anapæstic rhythm, as already shown (a). 2. These dochmiuses are always found interspersed with other verses, such as pure iambics, glyconics, &c., avowedly in the triple rhythm, never with dactylic and spondaic, with which they are more congenial. 3. Because antispasts, though not absolutely incompatible with that rhythm, are, of all others, the least suited to a general use in it. 4. Because we never find those pretended dimeters furnished with any cadence or clausula to perfect the verse, as in modern verses in that rhythm, which always close with a spondee, anapæst, or choriambus. The latter is the clausula in most of our slow marches. 5. Because other clausulæ, proper to the two sorts of triple rhythm, are found to close the antispast in dochmiac systems, as well as the single syllable which is the most common clausula. 6. Because no one has ever pretended to find a trimeter in this rhythm, although in other rhythms, even nonometers can be exhibited, as we shall show further on. 7. Because this rhythm is never found in lyric poetry, and why

(a) Page 3, line 26.

not in the lyric as well as the choral, when the subjects are of that serious nature, frequently, which would admit this “most noble kind of metre”? 8. Because the verse, metre, or dochmius, frequently dwindles to a catalectic antispast, viz. a bacchius, or cretic (as in Hecub. 633, Prometh. 115, Eumen. 788, &c.), absurdly supposed to belong to the rhythm, styled, in general, pæonic, by metrical writers. And lastly, because after all the forgeries and corruptions by Ancients and Moderns the number of those pretended dimeters is small, in comparison with the vast number, obviously cæsural, and they are all capable of easy emendation.

Tartini says (Burney, H. M. 1. 82), concerning music of five times in a bar, i. e. the cretic or pæonic, that “music in that rhythm had been composed, but that no musician could be yet found who could execute it.” This is undoubtedly true, except in short or familiar snatches, because the principal accents are too remote for the memory, and isochronism cannot be preserved by subdividing the times by any intermediate percussions or ictuses. What shall then be said of music having seven times in a bar? It is indeed possible that some persons may be found fantastical enough to compose, if not music, at least verses in that rhythm. But then, whole verses, the whole song must be composed of them. It is not possible to believe, that the dramatic and lyric poets should have composed, or the Athenian audience would

have listened to, such metres jumbled in the same song, nay, in the same verse, with others of a rhythm totally different. We shall endeavour to free them from the imputation of such barbarism.

Concerning the indifferent syllable, Hermann's theory is the following: “Inveniuntur anticipites syllabæ, quæ breves sunt cum longæ esse debent, vel longæ cum breves esse debent. Id autem nemo non videt, sic tantum fieri posse, si qui sunt in numeris loci, in quibus pravitas mensuræ nil aut parum offendit. Hujusmodi loci sunt duo. Unus locus est in anacrusi ex una brevi syllaba; alter est in fine ordinis, ubi quoniam nil sequitur, quod terminum ponat certum, ac potius pausa quædam succedit, pariter delitescit mensuræ pravitas. Unde vel brevis syllaba longæ locum tenere potest, vel longa pro brevi esse.”—*El. Doc. M.* p. 38. This is as much as to say, that Mozart took it into his head to set down a crotchet where there should be a quaver, and then slyly discovered a place to put it, so that subsequent performers could not perceive that they “marred all time,” could not detect the *pravitas mensuræ*; a thing absolutely impossible.

With respect to the anacrusis, the indifference is nearly absolute. The composer may introduce a short or long note, or two short ones, or may even omit it altogether, because it does not enter into the measure. And as it ought not to be either long or short, Hermann's words are inapplicable to it. This relates to the first anacrusis only; all the

others enter into the measure, and are therefore subject to rhythmical laws. Indeed these intermediate anacrusises do not form an essential part of the melody, and serve only to fill up the pause, or are “notes of passage,” forming a link, or connexion, between two members or verses. If there be no pause but that filled up by this anacrusis, which often happens, a short anaerusic could not be lengthened, without destroying the rhythm. Ignorance of the nature of anacrusis made Hermann fall into another mistake. He makes the difference between iambic and trochaic verses to consist in the one having anacrusis, the other not. But the anacrusis cannot form any essential difference, since it may be suppressed without sensibly affecting the melody or rhythm. Our English grammarians have fallen into the like mistake concerning what they call iambic and trochaic verses. The men of art, Horace, Pope, &c., never omit the anacrusis, or the regular number of syllables. Not so the musical poets, Alcæus and Sappho. They give specimens of the long anacrusis, the short, and they entirely omit it, a remarkable variety in such scanty remains.

There is a like variety in the tragic choruses. Milton seldom omits the anacrusis in his Epic verse, but frequently does so in his shorter poems. Thus in Comus 980 :

“ There I seek the liquid air,  
All amidst the gardens fair  
Of Hesp’rus and his daughters three,  
That sing around the golden tree.”

The two first verses are destitute of anacrusis, not so the third and fourth.

But the final syllable is not at all indifferent in this degree. That most important note, which satisfies the mind that the strain is ended, is naturally a long one, otherwise it would not present the necessary idea of completion and repose. This is the reason justly given by Aristides Quintilianus, c. 56, for the preference of the final long syllable, viz. διὰ τὸ ταῖς μακρᾶς εἰς ἀνάπαυσιν εὐπρεπὲς. Aristotle calls a verse with a final short syllable, mutilated: ἡ γὰρ βραχεῖα διὰ τὸ ἀτελῆς εἶναι ποιεῖ τὴν τελευτὴν κολοβόν.—*Rhetor.* iii. 8. “Trochæus vitiosus in oratione si ponatur extremus.”—*Cicero. Orat.* “Clausula e longis firmissima est sed cludent etiam breves. Habetur indifferens ultima syllaba, quasi nil referat an brevis an longa sit. Verum, nescio quo modo, se debit hoc, illud subsistet. Aures consulens meos, intelligo multum referre, verene longa sit quæ cludit an pro longa.”—*Quinctil. Inst. Orat.* 9. 4. 93. “Longa syllaba, quia stabilior est, omnino ad concludendum versum aptior est judicata. Itaque et *ν* paragogicum, addi in melioribus libris videmus, et ipsi poetæ anteposuerunt productas syllabas; εἶναι pro ἔμμεν, ἀιεὶ pro ἀιὲν dicere preferentes.”—*Herman. El. D. M.* 350. But necessity, or convenience when there was an appropriate word, for which it was not easy to find a substitute (*invita recedant*), and perhaps in a few cases the expression, made poets admit this slight blemish of

“stopping short, instead of being seated.” But it is absolutely necessary that an ictus should come down upon the note, and that it should be preceded by the preparatory notes, proper to the clausula. In this case the cadence cannot be called absolutely imperfect, but only semiperfect. There is not, therefore, the *pravitas mensuræ* of Hermann, because the time due to the long note may be filled up by the adequate pause, or *κενὸς χρόνος*.

The importance of the final note may be judged of from its connexion with the clausula or cadence, of which it forms the principal part. Rousseau’s account of the cadence is the following: “That which is called a full cadence (*acte de cadence*) results always from two fundamental sounds, one of which announces the cadence, and the other ends it.”—*Encyclop.* p. 518. Quintilian, 9, 4, says that a cadence may consist of three notes, two preparatory and one final. This agrees with Rousseau, for the first fundamental note of Rousseau may be resolved. It is the custom to shake and adorn those preparatory notes, and it was sometimes allowed to play them *ad libitum*, that is to lengthen them out so as to add an additional bar to the music, in order to increase the importance of the final note by putting it farther off. But the refined skill of the modern Italians does not allow this license. But the final note cannot be either changed, ornamented, or resolved. Then, if the cadence be rhythmical, and properly pitched, the hearer is somehow satisfied that the strain is ended, and ex-

pects no more to follow. Even the orators were studious of cadences. “Clausulas (says Cicero) diligentius servandas arbitror, quod in his maxime perfectio, atque absolutio indicatur.”—*De Orat.* 1.3. ή γλαφυρὰ σύνθεσις τῶν περιόδων τας τελευτὰς εὐρύθμους εἶναι βούλεται καὶ βεβηκύας ὡς ἀπὸ στάθμης.—*Dion. Hal. de Comp.* s. 23. In fact every sort of rhythm has a *στάθμη* of its own, and the reason of this is, that other notes are concerned besides the final, and they must, of course, change with the rhythm.

With respect to the ictuses, percussions, or accents, by which time is measured, there is a predominant one upon the first note of every metre or bar. This note demands, if not a louder sound, a greater degree of attention than any other; without this there could be no rhythm. There is no rhythm in the ticks of a clock unless they are collected into groups of two, three, four, &c., and the only method of distinguishing each group from that which precedes it, which constitutes rhythm, is to mark its first note by some motion, emphasis, or at least superior attention, which would help to record it in the memory. But besides these principal accents, the times are subdivided by other subordinate ones, attention to which is not only useful for the keeping of exact time, but in some cases necessary, for it is by them some sorts of rhythm are distinguished from each other. “The subdivisions of the measure,” says a modern musical writer, “give occasion to an inferior sort of

accent at the beginning of each group, to mark distinctly the times, and sometimes even the half times. These inferior accents do not by any means destroy that great and predominant accent which belongs to the note that begins the bar.”—*Brewster's Encyclop.*, Art. *Music*, p. 102. The most general rule is, to place an accent on every crotchet or long note, or upon the first of every group into which it is resolved. Thus in the duple measure there is a principal ictus on the first note of the spondee, and a secondary one upon the second note; the great ictus on the first long note of the dactyl, and the subordinate on the first note of the pyrrhic; while in anapaestic verses, the predominant accent is on the first short note, and the minor ictus on the long one. In trochaic measure the principal ictuses are on the long notes, and in iambic on the short ones! But in the other sort of triple rhythm, the ictuses are upon each long note, and the first of each pair of short notes of the metres proper to this rhythm, the molossus, the two ionics, and the choriambus.

These are the rules laid down by musicians for beating time; and learners are initiated into them next after the gamut: “There are four beats in a bar of common time, two in one of the measure  $\frac{2}{4}$ , three in a bar of the measure  $\frac{3}{4}$ , two in a bar of  $\frac{8}{8}$ ,” &c.—*Nathan's Essay on Music*, p. 139. Indeed any one may be convinced of this who has seen the conductor keep time for a numerous band; every wave or jerk of his hand, armed with a roll of paper, is an

ictus or accent: or who has heard the 1, 2, 3,—1, 2, 3, of a learner counting time, when practising his lesson on a musical instrument: or, who has seen soldiers marching; every tread of the foot is an ictus.

If in anapaestic measure the predominant accent were to fall on the long note, that measure would be changed to dactylic, the two first short syllables becoming anacrusis. Also, if an iambic verse were similarly treated, it would be no longer iambic but trochaic, with anacrusis, because the accented note naturally and essentially begins the bar.

We have said that an ictus should come down on the final note. This may be proved from the process of beating time: the beat falls on the accented notes, and the hand or foot is elevated on the weak ones. But while the foot is elevated there can be no rest, no stop. So, if a soldier marching were ordered to halt he would not stop with one foot elevated. The halting of a soldier is not unlike a cadence; when ordered to halt he puts one foot on the ground; this is the preparatory note; he then brings the other up to it, which completes the cadence or stop.

From the rhythmical ictus being regulated by immutable laws, we can perceive how erroneous the notions of modern critics (among whom Bentley) were, who imagined that the arsis and thesis of the grammarians had any relation to the elevation or depression of the foot in beating time; and that the Greek accents, grave, acute, and circumflex, had any reference to the ictus rhythmicus, by

which time is measured and rhythms distinguished, and which is denominated accent by the Moderns. The accents upon the same words are different in different rhythms, and even in the same rhythm; thus the accents on *πολύπονα* δέ *πολύπονα πάθεα*, (Orest. 1514) would be

§ *πόλυπονά* δέ *πολύπονα πάθεα*  
 § *πόλυπόνα* δέ *πολύπονά παθέα*  
 ² *πόλυπόνα* δέ *πολύπονά παθέα*.

The accents on the syllables in the two latter rhythms seem to be the same, yet there is an essential difference. In the former there are but two principal accents, falling on the first and seventh syllables, while in the latter there are three principal, falling on the first, fifth, and ninth. We learn from Cicero (Orat. c. 17), that the recitative of oratory, which he calls “*cantus obscurior*,” was modulated to three tones, acute, grave, and inflexed, and no more (*tres omnino soni*). There can be little doubt that the Greek accents, as also the arsis and thesis, related to nothing else than the tones in fashion at the time and place of the first invention. But the time of the invention of the accents is brought down by some (Montfauçon *Palæog.*) as low as the seventh century; and those who are sticklers for a higher antiquity can pretend to trace them only to a Byzantine or Alexandrine grammarian—a mere provincialist. No marks of any sort, even of aspirates, were used in the time of Aristotle, as appears from *Elench.* 1, 3, and 2, 3, where he mentions a sophism founded on

the ambiguity of the written ὄρος and ὄρος. The recitative of speaking, a sort of tune, *προσῳδία, accentus*, is naturally different in different countries, and there can be no law to regulate it but that of fashion. Priscian's notions of arsis and thesis agree with the above.—*Putch.* 1232. It is probable that ictus or percussion, which we call accent, a very improper name, was indifferent to the Ancients, who used long and short syllables, as it is to the Moderns, when the rhythm of the music is not accommodated to the rhythm of the verse or words to which it is sung, as for instance in the chaunting of the psalms by a choir.

Combining together the law of the rhythmical accents with that which requires an ictus on the final syllable of a complete verse, we can see the reason of the law which restricts particular clausæ or cadences to particular rhythms. Thus, in the rhythm  $\frac{6}{4}$ , the first and fourth of its six short notes only are accented; therefore these only should conclude a verse. But it is further required, in order to make the cadence absolutely perfect, that this final note should be long. Therefore, in the first case, the verse should close with an hypercatalectic long syllable, and the preceding bar must supply the preparatory note or notes. In the second case, the final long note is preceded by three short ones, or a foot equivalent to them, which in this case constitute the preparatory notes. Therefore the cadence must be either a bacchius, cretic, or fourth pæon, and no other. The reader will

easily apply these principles to the discovery of the proper clausulæ in the duple rhythm. In the rhythm  $\frac{3}{4}$  there is an accent on each of the three long notes which compose a bar; therefore any of these may conclude the cadence. If the first, the perfect clausula will be the single long syllable, the imperfect a short one. If the second, the perfect clausula will be an anapaest or spondee, the imperfect a tribrach or trochee. If the third, the perfect clausula must be either an ionic a minore, choriambus, or diiambus. The dactyl, ionic a majore, ditrochee, and antispast, cannot finish, and are excluded from the office of being clausulæ from all rhythms.

Let us illustrate these matters by the examination of some of our English verses. Our heroic measure is evidently of the same sort as the verses above from Comus, and neither sort is iambic, as our grammarians have taught. Let us take any regular verse :

“ Thy forest, Windsor, and thy green retreats,  
At once the Monarch’s and the Muses’ seats.”

The accents are on the syllables of the even places, and the first falls on the second syllable. Therefore this syllable begins the first bar, and the first syllable thus excluded, becomes anacrusis. Is the verse then trochaic? By no means, for if you beat time on every syllable, you will find the beats separated by equal intervals, whereas if the verse were trochaic, one interval should be double the other. The verse was thought iambic, because the

anacrusis was considered to belong to the first bar, and because every accented syllable was considered a long one. But this latter is another mistake, for if the stress be laid on the consonant, the syllable cannot possibly be lengthened,—is essentially short. If it be not, the syllable may be either long or short. Thus *hat* cannot be made long, but *hate* can be long or short. The verses above, therefore, are scanned thus, as dimeters hypercatalectic,

˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | - ˘  
˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | -

in the duple rhythm  $\frac{2}{4}$ , in which the first and third of the four short notes which compose a bar are accented. If the final syllable, the clausula, is long, a pause of one time divides the verses; if short, of two. Those poets who have a good ear for rhythm, seldom fail to end the verse with a syllable which can be lengthened. In the fifth canto (and indeed in every other) of the “Rape of the Lock,” consisting of 150 lines, there are no more than four or five pairs of verses which have lines ending short, and some of these were made so for the sake of expression, as,

“ Fans clap, silks rustle, and tough whalebones crack.”

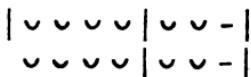
For the pyrrhic, which is the foot of those metres, a sort of trochee and iambus is often put. One syllable may be lengthened by detracting time from the other. Thus in the verse above, “and thy,” may be pronounced as an iambus, and “green re” as a trochee. Each of these times would be what

ancient grammarians call a *χρόνος ἀλογος*, and such are frequent in this rhythm in our music.

Sometimes a sort of dactyl is made to take the place of the leading pyrrhic of the first bar:

"Not Berenice's locks first shone so bright."

Here the two syllables “Bere” occupy the time of the one syllable “not.” This is the only case I have found, in which Pope gives the verse without anacrusis. His ear was better than his theory. The latter required what he thought to be the just number of syllables. The first and second verses above from *Comus*, are acatalectic dimeters, closed by anapaests in this same rhythm,



In the third verse (as also indeed in the second) the final syllable is short, and the metre is completed by the anacrusis of the next verse,



Pope has an elegant specimen of this sort. He forms a couplet by transferring the anacrusis from the beginning of the second verse to the end of the first :

“ Thus when Philomela drooping,  
Softly seeks her silent shade.”



He has made both verses without anacrusis. It is evident that the second verse cannot have anacrusis,

and that the first may, though it would be better it should not, for the sake of the final cadence of the preceding couplet. This was suggested to Pope by the excellence of his ear.

We have also verses in the rhythm  $\frac{6}{4}$ , in which the times or short notes are connected in triplets, and the first and fourth of the six composing each bar are accented :

“ So bright is thy beauty, so charming thy song,  
As had drawn both the beasts and their Orpheus along.  
But such is thy av'rice and such is thy pride,  
That the beasts must have starved and the poet have died.”



We may observe here, that the second and fourth verses have a bissyllable anacrusis, intended to make the preceding verses acatalectic, and that the anacrusis of the first and third is a monosyllable only, for the purpose of making the other verses catalectic, so that each pair may form a distinct couplet. The final cadence is a fourth paeon, i. e. a bacchius or cretic with its first long syllable resolved. These will be found the cadences in all songs, ancient and modern, in this rhythm, and there cannot possibly be another except the single syllable. Pope's excellent ear supplied the place of rhythmical knowledge. It were to be wished, however, that he had possessed the latter, for while he equally satisfied the ear, he might have avoided

the monotony his verses are remarkable for. The fourth verse does not require a bissyllable anacrusis, as the third does. Quære why? The reader will easily see what we have said above, concerning the proper accents, to be verified in the reading of the verses just set down, exemplifying two of the sorts of rhythm mentioned above.

## CHAPTER II.

OF EPIZEUXIS OR SYNCOPATION—ANACLasis—  
EPIPOCE.

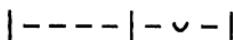
It has been supposed by metrical critics, misled by unmusical grammarians, that anaclassis was confined to ionic a minore metres, and to them only when a third pœon was followed by a second epitrite: “*Nunquam revera anaclassis locum habere potest nisi in versu ionico a minore, ubi pœona tertium sequitur ditrochæus aut epitritus secundus.*”—*Heath, Not. ad T. G. Prom. V. v. 426.* But they were greatly mistaken in supposing that there was any such restriction. Whenever the concurrence of short syllables renders it practicable, a process is frequently resorted to to produce it. It shall be shown that it takes place in all measures of six times, also, but more rarely, in those of four. When an heptasemus, or combination of seven times, is found in the middle of a verse, in the triple measure, it is surely preceded or followed by a pentasemus, to which it imparts its superfluous time by anaclassis. This is the very law laid down by Diomedes concerning ionic a minore verses. “*Cum prior basis pentasemus fuerit, erit posterior proculdubio heptasemus.*” The unexceptional universality of this law, easily discoverable in metres so regular, and of such little difficulty, first led to the conviction that the law was general, whereby

those barbarous epitrites may be got rid of, so shocking to those who had the least rhythmical knowledge, and so discordant with their neighbours, and thus isochronism, so necessary to music, may be preserved. After the discovery of the universality of the law in the middle of a verse, it was not difficult to see that when an epitrite began a verse, unattended by its companion the pentasemus, its superfluous time was to be thrown back, by the anaclasis of its first syllable, upon the anacrusis, and when it ends one, forward, upon the final cæsura or pause. Thus if a second epitrite begin a verse, as in the long verse of the Sapphic strophe, it is changed to an Ionic a minore with anacrusis, thus  $\text{˘|˘ } \text{˘ } - - |$ . If a third epitrite begin a verse, it becomes a diiambus, thus  $\text{˘|˘ } - \text{˘ } - |$ . And if a fourth epitrite commence, it can be similarly changed to an antispast,  $\text{˘|˘ } - - \text{˘ } |$ . If a second epitrite, or ditrochee heptasemus, end a verse, it is to be treated thus,  $- \text{˘ } - \text{˘|˘}$ , as in the verse,

$\text{ἀναξι φόρμιγγες } \tilde{\text{υμνοι}},$   
 $| \text{˘ } - \text{˘ } - | - \text{˘ } - \text{˘|˘}$

I do not assert that there may not possibly be a cadence of this sort, because though this final half note is unaccented, the foot comes down upon it. And I think something the like may be found in one or two old Scotch or Irish airs, in which the final long note is protracted so as to touch the succeeding bar. But I have never found such a cadence in the choruses, except in one place, the

songs beginning Philoct. 706. And I confidently believe, from some readings found in the Aldine, and from some other matters, that the text has been corrupted, by some Triclinius thinking to make the verses dactylic. It will be shortly seen to what those superfluous times are subservient, and how they are to be managed. But if the final metre were a pure ditrochée, the clausula would be absolutely imperfect in either sort of the triple rhythms, or rather there would be no clausula at all. It sometimes happens that an heptasemus is followed by a tessarasemus, forming a combination of eleven times only, and yet isochronism be preserved. This takes place when a bar divides a long vowel or diphthong, followed by two consonants or a double letter. Thus the two times of the first syllable of *οἰζὺς εὐκνημῆδες*, &c. are increased to three in *οἰζὺς εὐκνημῆδες*, and Homer converts two times into three, without any such locality, putting *δῖω* for *οῖω*. So do the tragic poets treat the first syllable in *αῖω*; *δῖες* is a dactyl in Med. 171, and *ἀῖων* a cretic, answering to *ἡθίων* in Suppl. (Æschyl.) 58; and the first syllable is short in a variety of places. There are found even instances of an octasemus followed by a pentasemus, without the violation of the necessary isochronism. This takes place when the octasemus begins a verse, and parts with a superfluous time, on each side of it, by anacasis. So the combinations,



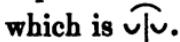
a dispondee and cretic are thus reduced to a full

and perfect glyconic,  $\text{u}|\text{u}---\text{u}|\text{u} - \text{u} -$ . The anaclasis of the first syllable indicates a slide or slur from the note below to the leading note. On the lyre it indicates that one, two, or three strings below were *swept* from the note below to the leading string, as practised by modern musicians, and may be inferred with assurance from the following :

First, it is certain that slurring was well known and practised by the Ancients. There are several instances to be found in the two short hymns to Apollo and Nemesis ; two *σημεῖα* being frequently put for one long syllable ; and accordingly many marks of slurs may be seen in the attempt made by Mr. Burette (Mem. de l'Acad. v. 5) to reduce those ancient *σημεῖα* to modern music. These slurs are not at all affected by the charge of inaccuracy in the representation of those *σημεῖα*, depending only on the number of notes compared with that of the syllables. Secondly, something identical with this took place in ordinary speaking or reading. The circumflex over a vowel naturally long, *σῶμα*, being compounded of an acute and grave accent, *σόῶμα*, indicates that the first half of the long vowel was sounded with the higher of the three "toni," and the last half with the lower ; and as a percussion in the middle of a vowel would be unnatural, the voice must have slided from the higher to the lower, which slide makes the tonus inflexus of Cicero. The contrary took place in those vowels naturally long, marked with an acute, as *θῆρ*. In these the grave originally preceded the

acute, θέρ, and the voice slided upwards from the lower to the higher.— See Thiersch. G. G. §. 42. A little attention will show that such circumflexed slides as these are usual, even in the pronunciation of the English language.

Heath's theory of anaclasis, in the Ionic metres, was, that the final short syllable of the third pæon, and the first long syllable of the second epitrite | u u - u | - u - - | were to change places, so as to produce two perfect Ionics. But this transposition would utterly destroy the words. Disregarding this theory, we can plainly see that it consists in a division or separation of the parts of the long vowel analogous to the diæresis of a diphthong. This was better understood by Mar. Victorinus, who declares, 2540, the use of anaclasis to be, “ut dipodiæ superioris tempora a subditis compleantur.” By this process, instead of the two Ionics of Heath, would be produced a mesomacrum, a metre germane to Ionic systems, and an Ionic a minore. This separation by the grammarian implies an union or composition by the poet or musician. It is in this latter way it is recognized in modern music, and called Syncope, whereby the predominant ictus or accent which belongs to the first note of every metre or bar (without which there could be no rhythm) is taken away, and the two notes slurred or melted into one another. Various beauties are ascribed to syncopation by musical writers. Rousseau attributes to it expression and grace, “La syncopé a ses usages dans la melodie pour-

l'expression et le gout du chant."—*Dictionnaire*, Art. *Syncopé*. Burney: "To describe all the effects of syncopation in melody, as well as its use in harmony, would require a book instead of an article in a dictionary. In slow movements syncopation expresses languor and sorrow; in quick, passion and impatience."—*Rees's Encyclop.* Art. *Syncope*. It ought to be remarked, that syncopation naturally expresses softness and repose, and that the effects ascribed to it here in quick movements are not due to the syncopation, but to the accenting other notes of the music, so as to produce disorder in the music, and thus disturb the feelings of the hearer. This latter process, I think, is what is called "driving" by English musicians. It is sometimes resorted to by composers of little genius, to supply the want of the proper expressive music; and indeed it generally fails of its intended effects, being calculated to annoy and displease the hearer, rather than to excite the intended passions. Hence it appears that where the metrical critic or grammarian finds anaclasis, the ancient musical poet introduced the beauty of syncopation. Nor indeed were some ancient grammarians ignorant of this. It is mentioned by Mar. Victorinus, 2540, who calls it " $\epsilon\pi\iota\zeta\epsilon\nu\xi\iota\zeta$ , i. e. conjugatio," a word very expressive of it, and of the modern notation for it, which is .

In English verse there can be no anaclasis, because there are few or no long syllables except the last of a verse, but there is syncopation and driving.

Thus in these consecutive verses from the Task,  
B. 5 :

“ From heaven to earth of lambent flame serene,  
So stood the brittle prodigy, though smooth  
And slippery the materials, yet frost-bound,  
Firm as a rock. Nor wanted aught within, &c.”

It is well known that the regular accents in our heroic verse fall upon the syllables in the even places, as in the first of these verses. In the second verse the last syllable of *prodigy* is syncopated. In the two last verses four words, *the*, *yet*, *bound*, and *as*, are also stripped of their accents, are syncopated, while two words, *frost* and *firm*, are accented out of the regular course. The surprise produced by this disorder is not unsuitable to the subject, the description of “ that most magnificent and mighty freak, the wonder of the north,” the Empress of Russia’s palace of ice.

Before we proceed to give examples of anaclasis in other metres as well as in the Ionic, we must take a brief notice of a matter intimately connected with it. This is a curious transformation of verses mentioned by M. Victorinus, which he and the Scholiast on Hephaestion called Epiploce. They tell us that if a verse be choriambic,

| - u u - | - u u - | - u u - |

it may be converted into an Ionic a majore by prefixing a long syllable, or into an Ionic a minore by the detraction of the first syllable. M. Victorinus, 2540. Epiploce. “ Adjectione et detrac-

tione per syllabas et tempora his accidentia, metra variantur, 2506. Si puro choriambo primam dectias syllabam, fit omne quod residuum est, Ionicum a minore. Et rursum si Ionico a minore syllaba una mutiletur, quod remanet antispasticum deprehendas, &c., 2540." Of this detraction and addition the grammarian gives some examples in a nonsense verse composed by himself; but he does not pretend that there was any instance of it really existing in ancient lyric poetry. Accordingly this observation was always looked upon as matter of mere curiosity, and of no practical use whatsoever. Thus Hermann says of it, *Elem. Doctr. Metr.*, p. 30, "Omnino ista epiploce perexiguam habet utilitatem." But the discovery of the reduction of verses to isochronous metres or bars, soon led to perceiving that there was more in this matter than was dreamed of by the grammarian and scholiast. Thus in *Œdip. Colon.* 665 are the verses,

'Ενίππον ξένε τᾶς δε χώρας  
"Ικον τὰ κράτιστα γᾶς ἔπαυλα.

The first of these verses is an acknowledged antispastic dimeter hypercatalectic. Wunder calls the second verse a logaædic, with anacrusis, thereby violating all rhythmical laws. Heath, much better, makes it an Ionic a majore. Yet we must take his word for a second pæon being isochronous with an Ionic a majore metre. But by the help of the epiploce the verse may be scanned in a two-fold manner; "detractione," thus,

˘ | - ˘ ˘ - | ˘ - ˘ - | ˘

whereby it becomes some sort of choriambic or epichoriambic; "adjectione," by prefixing to it the last syllable of the first verse, brought down to it, thus,

| - u - u | u - u - | u -  $\ddot{\omega}$  〽 |

a Phalæcian antispastic, whose clausula is absolutely perfect in the measure of the strophe. This, as well as its symmetry with the first verse, to say nothing of other reasons, too tedious to mention, must decide in favour of the latter process of scansion.

In justice to Hermann it should be mentioned, that he saw that the hypercatalectic syllable of the first verse should be brought down to the second, but he did not know what it was—

οὐκ εἶχεν εἴπειν τίς ἦν.

Hecub. 643 :

1. Ἐπὶ δορὶ καὶ φόνῳ καὶ ἐμῶν
2. μελάθρων λώβᾳ
3. στένει δὲ καὶ τις ἀμφὶ τὸν
4. εὔροον Ἔυρώταν.

The finale of this song, a Phalæcian,

δίαιμον ὄνυχα τιθεμένα σπαραγμοῖς

| u - u u u | u u u u - | u - - 〽 |

clearly shows the rhythm to be that in which the bacchius, cretic, fourth pæon, and single syllable are the only proper clausulæ. A slight inspection will show that to scan v. 1 we must begin at the end. Cutting off, therefore, a choriambus,

and measuring backwards, we find that the first syllable must be thrown out of the metres, and become anacrusis. The verse is therefore scanned by the epiploce, and becomes

˘ | ˘ ˘ ˘ - ˘ | - ˘ ˘ - |

a polyschematistous glyconic with anacrusis. The second verse is evidently an Ionic a minore monometer hypercatalectic,

| ˘ ˘ - - | -

It is an Ionic a minore dochmius, so that the poet has appended a dochmiac chaunt to the Glyconic, to suit the subject. The third verse is apparently an Iambic dimeter, but if it were scanned as such, the fourth verse should be scanned thus :

| - ˘ ˘ - | - - ˘ |

and would have the blemish of an unrhythymical clausula. To scan the third verse, therefore, we must call the epiploce to our aid, either bringing down to it the hypercatalectic syllable of ver. 2, or cutting off its first syllable for anacrusis. But the former process would spoil the dochmiac chaunt, depriving it of its cadence. Making therefore the first syllable anacrusis, we find this verse to be the exact repetition of the first, and followed by the dochmiac chaunt as before. The first syllable of ver. 4 must therefore be transferred to ver. 3, and both scanned thus :

˘ | - ˘ - ˘ | - ˘ ˘ - |  
˘ ˘ - - | - ˘ |

## Tract. 134 :

1. οὐτε πλοῦτος ἀλλ' ἄφαρ
2. βέβακε τῷδε ἐπέρχεται
3. χαίρειν τε καὶ στέρεσθαι
4. ἀ καὶ σὲ τὰν ἄνασσαν ἐλπίσιν λέγω
5. τὰ δ' αἰὲν ἵσχειν
6. ἐπεὶ τις ὥδε τέκνοισι
7. Ζῆν' ἄβουλον εἶδεν.

Ver. 1 is a Trochaic dimeter catalectic, or Euripidean; ver. 2, Iambic dimeter acatalectic; ver. 3, a Pherecratian, or rather an Anacreontic. But ver. 3 must be scanned with anacrusis; thus,

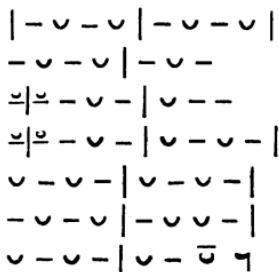
˘|˘ - ˘ - | ˘ - -

and this anacrusis causes a pause of five times to intervene between verses 2 and 3. Therefore the diiambus ending verse 2 is forced to close a strain, an office for which it is totally incompetent in this rhythm. Hence it follows that ver. 2 must not be scanned as iambic, and must have its first syllable struck off for anacrusis. Again, ver. 7, which is the last of the song, must be scanned thus,

| - ˘ - ˘ | - ˘ ˘ ˘ |

But this final trochee, being accented on the long syllable, would cause the verse to be unfinished, which is particularly objectionable in the last verse, which of all others most requires a perfect cadence. Therefore this verse must be headed by the last syllable of ver. 6; then measuring backwards, we can easily see that the verses ought to be arranged thus :

1. οὐτε πλοῦτος ἀλλ' ἄφαρ βέ-
2. βακε τῷ δὲ πέρχεται
3. χαίρειν τε καὶ στέρεσθαι
4. ᾧ καὶ σὲ τὰν ἄνασσαν ἐλ-
5. πίσιν λέγω τὰδε αἰὲν ἵσχ-
6. ειν ἐπεὶ τις ὕδε τέκνοι-
7. σι Ζῆν' ἄβουλον εἶδεν



Ver. 1, Trochaic dimeter acatalectic; ver. 2, an Euripidean; ver. 3, Anacreontic; verss. 3, 4, Iambic dimeter acatalectic; ver. 6, a Polyschematistous glyconic; and ver. 7, an Anacreontic. Verses 2, 3, and 7 have perfect cadences. The clausulæ of verses 2, 3, however, are connected with the succeeding verses, by means of the anacrusis of each of the latter: so that, strictly speaking, no verse or metre is catalectic except the last, and there is no pause whatsoever from beginning to end. The hiatus between verses 3 and 4 is saved by the aspirate. I have found frequent instances of this in the choruses. There are even found a few instances in which the aspirate causes position, like the Homeric digamma, as *πρὸς οἶκον*.

This example turns out to be an instance of the misarrangement of the verses rather than of

epiploce: and the same may be said of every case in which a syllable must be transferred from the end of one verse to the beginning of another. But there are many reasons to conclude that the Ancients did not divide words between verses as the Moderns do, and that it was this which gave rise to the epiploce of “adjectiōne per syllabas,” which Mar. Victorinus learned from some ancient grammarian, who had more rhythmical knowledge than reached the times of the former. So it is in modern music. The length of the staves is bounded only by the breadth of the paper, with a disregard to the length of the verse to which it is set.

The verses 3, 4 above are examples of the epiploce, “detractiōne per tempora,” in which the halves of the long syllables are scaled off for anacrusis, to render the preceding verses acatalectic. In the verses 1, 3, 4, from Hecub. 643, in p. 16, are examples of the “detractiōne per syllabas.” It only remains to give examples of the epiploce, “adjectiōne per tempora.”

Med. 153 :

S.—Σπεύσει θανάτου τελευτάν.  
μηδὲν τόδε λίσσου.

A.—Μήτοι τόγ' ἐμὸν πρόθυμον  
φίλοισιν ἀπέστω.

The ver. S. 2 is Ionic a majore closed by a spondee,

| - - ~ ~ | - - ˘ |

Now it can be proved that the rhythm of this song is of the sort which rejects all clausulæ but the

bacchius, cretic, or fourth pæon, into which either of the former can be resolved, and the single syllable. Therefore the spondee is unrhythrical, and the verse, *per se*, cannot be scanned. Looking then to the verse S. 1, and scanning it thus,

| - - u u | - u - - | -

we find that it is hypercatalectic by one time. This, which spoils S. 1, being transferred to S. 2, will convert it into a Pherecratian, whose clausula the bacchius is perfect. This detects an error in A. 2: we must read *φιλίοισιν*, words often interchanged in manuscripts, producing a resolved antistast, for the regular; I think the sense too is improved by this word. *Προθνμία* would exactly suffice: then *τογ' ἐμὸν* would be parenthetical, and of obvious meaning; also *προθνμιον*, as *ἀποθνμιον*. It will be unnecessary to give further examples of these sorts at present, since many will present themselves as we proceed.

## CHAPTER III.

OF SYNCOPATION OR ANACLISIS IN ALL RHYTHMS  
AND MEASURES.

We shall begin with instances from the Phalæcian or Hendecasyllabic verses of a Roman poet, the “*doctus Catullus*.” Such verses are formed by adding a bacchius to the Glyconic, which had the effect of adopting it to a rhythm for which it would, *per se*, be unsuited. It is evident that the concurrent short syllables of the *antispast*, or *ditrochée*, and *diambus*, give opportunity for amalgamating them into one, i. e. for syncopation, to the musician, and of undoing this again, by *anaclisis*, to the grammarian. *Catull. 53* :

“ Te campo quæsivimus minore,  
Verbosa gaudet Venus loquela.  
Admirans ait hæc manusque tollit.  
Si lingua clauso tenes in ore.”

All these are scanned thus by the same *σημεῖα* :

—|— — — — |— — — | — — — |

Hermann, not knowing the nature of these verses, boldly censures Catullus, saying (El. d. m. 368), “*Magno cum elegantiæ detimento spondæum pro dactylo non semel admisit.*” Horace, too, affects to think little of the versification of Catullus, nicknaming a singer who preferred singing his verses to his own. But perhaps this “*Simius*”

might have good reason to prefer the varied verses of Catullus, as a singer, to the monotonous Glyconics, Asclepiads, &c. of Horace, which always had the cæsura in the same place. Whatever Horace may say, Catullus had good authority for his syncopated verses.

Choœph. 625 :

*προσχαλκεύει δ' αἴσα φασγανουργός.*  
 ˘|˘ - - ˘|˘ - ˘ - | ˘ - - ˘ |

Suppl. (Æsch.) 697 :

S.—*προμηθεὺς εὐκοινόμητις ἀρχὰ.*  
 | ˘ - - ˘|˘ - ˘ - | ˘ - - ˘ |

A.—*δαφνηφόροισι βουθύτοισι τιμαῖς.*  
 ˘|˘ - ˘ - | ˘ - ˘ - | ˘ - - ˘ |

The verse S. is syncopated, the verse A. not. Here there is a diiambus answering to an antispast. Transposition would make the verse A. to accord more exactly :

*βουθύτοις δαφνηφόροισι τιμαῖς.*  
 | - ˘ - ˘|˘ - ˘ - | ˘ - - ˘ |

I feel very reluctant in making such changes, in imitation of the critics, to suit preconceived notions, contrary to the faith of manuscripts. If such antithesis be even occasionally found it ought to be admitted as legitimate, even though it were considered a license. Thus, when all the manuscripts have, Trach. 847 :

S.—*γνώμας μολόντ' ὀλεθρίας ξυναλλαγαῖς*  
 ˘|˘ - ˘ - | ˘ - ˘ - | ˘ - ˘ - |

A.—ἰώ κελαινὰ λόγχα προμάχου δορὸς  
 | u - u - | u - - u | u - u - |

containing an example of an antispast answering to adiambus, as here, is it to be endured that we should obey the mandate of Triclinius, as Hermann did, and write ὀλεθρίασι? Are we to suit the following verses also to their notions in despite of all the manuscripts? Agam. 401 :

S.—ἀλλὰ μ' ἡ Διὸς ἀλκιμαθεὸς  
 | - u - u | u - u - | -

A.—Σκαμάνδριοι γείτονες ροαὶ  
 | u - u - | - u - u | -

Med. 977 :

S.—θήσει τὸν Ἀΐδα κόσμον  
 αὐτά γ' ἐν χεροῖν λαβοῦσα  
 | - - u u | u - - u |  
 - - - | u - u - | -

A.—προσλήψεται δύστηνος  
 ἄταν δ' οὐχ ὑπεκφεύξεται  
 | - - u ≈| ≈ - - u |  
 - - - | u - - u | -

All editions and manuscripts ὑπεκφεύξεται, Porson. This, he says, openly vitiates the metre, and writes ὑπεκδραμεῖται. Let no one imagine that this verse can here be scanned as antispastic,

S. 2. ≈| ≈ - - u | - u - u |

which it appears to be, and as it may be scanned in another place. If scanned so, the verse would be destitute of cadence, which is indispensable, since

the verse is the last of a song. The scansion would also be a grievous injury to the preceding verse.

S. C. T. 119 :

ἀρηξον δαῖων ἄλω-  
σιν Ἀργείοι γὰρ πόλισμα Κάδμου  
υ | - - - | υ - υ - |  
υ - - υ | υ - - | υ - - η |

A Glyconic with anacrusis, followed by a syncopated Phalæcian. Iph. A. 281 :

οὐς Ἐπειοὺς ὠνόμαζε πᾶς λεὼς  
| - υ - υ | υ - υ - | υ - - η |

Hippol. 773 :

σουσα τ' ἀλγεινὸν φρενῶν ἔρωτα  
| - υ - υ | υ - υ - | υ - υ | η |

Electr. (S.) 155 :

S.—1. πρὸς δτι σὺ τῶν ἔνδον εἰ περισσὰ  
2. οἵς ὑμόθεν εἰ καὶ γονῆς ξύναιμος.

A.—1. Ζεὺς δς ἐφορᾶ πάντα καὶ κρατύνει  
φ τὸν ὑπεραλγῆ χόλον νέμουσα.

The verses 2 are syncopated Phalæcian, scanned thus :

- υ υ υ υ | υ - υ - | υ - - η |

Verse S. 1 is indubitably of the same sort and name, as appears from the verse A. 1 ; therefore the aspirate causes the first syllable of S. 1 to be long by position, unless we should have recourse to altering the verse, which perhaps is more objectionable.— Indeed this latter may be easily done. Euripides and Sophocles seldom syncopate the antispastic

Phalæcian, but frequently the trochaic. Some instances, however, may be found. Hippol. 1268 :

ἐν αχητόν θ' ἀλμυρὸν ἐπὶ πόντον  
—|— — — |— — — | — — — | — |

Iph. A. 1074 :

Πριάμον κλεινὰν γαῖαν ἐκπυρώσων  
—|— — — |— — — | — — — | — |

The anacrusis here is subservient to the epiploce, and belongs to the preceding verse.

Sometimes an Ionic a majore metre is found to take the place of the antispast, as above, in the verse 1 from Med. 977. Med. 991 :

S.—δύστανε μοίρας δσον παροίχει.

A.—ἄλλη ξυνοικεῖ πόσις ξυνεύνψ.

—|— — — |— — — | — — — | — |

S.—1. ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.

2. πάνεσκε μὲν γὰρ ενθέους

3. γυναικας, εὗιόν τε πῦρ

4. φιλαύλους τ' ἡρέθιζε μούσας.

A.—1. ἀλλ' ἀμοιριδία τίς δύνασις δείνα.

2. οὔτ' ἄν νιν ὅμβρος, οὔτ' Ἄρης,

3. οὐ πύργος, οὐχ ἀλίκτυποι

4. κελαιναὶ νᾶες ἐκφύγοιεν.

The verses 2, 3 are apparently iambic dimeters; but, after scanning them thus, we shall find it no easy matter to scan the verses 4; the only possible mode would be to make the first syllable anacrusis, thus,

—|— — — |— — — |—

But this would be a serious injury to the preceding verse, giving it an unrhythrical clausula, the diambus, the anacrusis of verse 4 causing a pause of five times to precede it. The rhythm is plainly indicated by the first verse of the song, an antispastic trimeter catalectic, which closes with a bacchius :

*Ζεύχθη δ' ὁξύχολος παῖς ὁ Δρύαντος*  
 =|— — — | √ — — √ | √ — ∙ — η |

Moreover, the first syllables of the verses 4 have no appearance of being anacrusis, not being indifferent, and further, the pauses would be inconcinnous : there would be a pause of five times between the second and third verses A. caused by the anacrusis of A. 3, while there is none between the corresponding verse S. But the epiploce will take away all those blemishes. The verse S. 1 is an antispastic trimeter hypercatalectic by the half of the final long syllable. This, which spoils the verse S. 1, transferred to S. 2, converts it into an antispastic dimeter hypercatalectic by a long syllable. This also, transferred to S. 3, produces another verse similar to the former. A like process will make the verse S. 4 a syncopated Phalæcian. Hence it appears that the arrangement of the verses, according to the modern system, should be the following :

S.—ψαύων τὸν θεὸν ἐν κερτομίοις γλώσ-  
 σαις παύεσκε μὲν γὰρ εὐθέ-  
 ους γυναῖκας, εὗιόν τε  
 πῦρ φιλαύλους τ' ἡρέθιζε μούσας.

≈|≈ - - u | u - - u | u - -  
 ≈|≈ - - u | - u - u |  
 - u - u | - u - u |  
 - u - ≈|≈ - u - | u - - η |

They may all be very elegantly arranged as dimeters, and this was probably the arrangement by Euripides :

ψαύων τὸν θεὸν ἐν κερτο-  
 μίοις γλώσσαις. παύεσκε  
 μὲν γὰρ ἐνθέοντος γυναικας,  
 εὐιόν τε πῦρ φιλαύ-  
 λους τὸ ήρέθιζε μούσας.

≈|≈ - - u | u - - u |  
 u - - ≈|≈ - - u |  
 - u - u | - u - u |  
 - u - u | - u -  
 ≈|≈ - u - | u - - η |

The last verse would then be an Anacreontic; the four others antispastic dimeters. The five, however, constitute but one verse, a decameter catalectic of the Phalæcian form.

But this process fails in scanning the verses A. This is not to be wondered at, since A. 2 is probably corrupt, the word *δυβρος* being absolutely insignificant. It is easy to see the cause of the corruption. The final syllable of A. 1 meeting with a vowel is short. There was nothing therefore to transfer to A. 2. This caused the verse to vary from iambic, to which it was brought back by

some Triclinius. Transposition would give a verse sufficiently symmetrical with that required :

οὐτ' ἀν ὅμβρος οὐτε νιν Ἀρης  
| - √ - √ | - √ √ √ √ | √ .

Hermann's ὅλβος is metrically as imperfect as ὅμβρος, and very little more appropriate. It appears from Pliny, 35, 11, that Danae was upon some occasion taken by pirates. So, the ship and the tower are appropriate to Danae: or the boat in which she was sent adrift may have been intended, the purpose of Acrisius not having been fulfilled by it. Mars is evidently concerned with Lycurgus, and expressly so with the sons of Phineus in the next strophe. Jupiter is expressly concerned as well as Mars, and could not control the Fates to prevent Danae from imprisonment and subsequent danger. Hence there is reason to think that the original text contained Ζεὺς as well as Ἀρης. Nothing could more forcibly show the δύνασις δεινὰ of the Fates : *τὴν πεπρωμένην μοίρην ἀδύνατά ἐστι ἀποφευγέειν καὶ θεῶ*.—Herod. i. 91. Or if the words were intended to be restricted to the case of Danae, that before mentioned, Ἀρης would poetically stand for the metal of the “*turris ahenea*,” the χαλκοδέτοις αὐλαῖς; then χρύσος, all-powerful gold, alluded to in the previous γονὰς χρυσοφρύτους, may have been the word. Ὁμβρος would very naturally be put for this by one who wanted a word beginning with a vowel for the formation of the iambus. If any one should have the courage to alter the text according to these notions, I would

suggest to him, that the first metre must be an hexasemus, i. e. the verse must be destitute of anacrusis,—that it must be hypercatalectic by one time only,—and that, when a defective metre is completed into a full one by the epiploce, in the absence of epiploce in the antithetical verse, a molossus generally answers the defective metre. He will find examples of this in Hecub. 453, 464, and 476, 483. We shall give another here, partly because syncopation occurs in it, but chiefly for the purpose of showing the apparent disparity in antithetical metres arising from the epiploce. *Alcest. 989, sqq.*

S.—1. *καὶ σ' ἐν ἀφύκτοισι χερῶν*  
 2. *εἶλε θεὰ δεσμοῖς.*  
 3. *τόλμα δ. οὐ γὰρ ἀνάξεις πότ'*  
 4. *ἐνερθεν κλαίων τοὺς φθιμένους ἄνω.*  
 5. *καὶ θεῶν σκότιοι φθίνουσι*  
 6. *παιδες ἐν θανάτῳ.*

A. \* \* \* \* \*  
 \* \* \* \* \*  
 5. *καὶ τίς δοχμίαν κέλευθον*  
*ἐκβαίνων τόδ' ἔρει.*

The verses 1, 2 form a choriambic trimeter followed by a spondee, indicating the rhythm. Ver. 3, an antispastic dimeter. Ver. 4; a syncopated Asclepiad.

1 and 2. | - √ √ - | - √ √ - | - √ √ - | - - ˘  
 3. ˘|˘ - - √ | √ - - √ |  
 4. √ - - ˘|˘ - - √ | √ - √ - |

The two verses 3 and 4 constitute a single verse,

a pentameter. The verse A. 6 is scanned thus, having a perfect cadence, an anapæst :

| --- | u u - r |

But the verse S. 6 is defective: after cutting off the final anapæst there is left a cretic only. We must therefore have recourse to the epiploce, and borrow a time from S. 5, which will produce a diiambus to answer the molossus :

-σι παιδες ἐν θαυάτῳ  
| u - u - | u u -

S. 5, divested of its last syllable, is a glyconic; and A. 5, an antispastic dimeter acatalectic :

S. 5. | - u - u | u - u - |  
A. 5. ≈ | ≈ - - u | - u - u |

We should not interfere with this if it were necessary to alter the text. We can scan the verses with exact symmetry by making *θεῶν* a mono-syllable, and shortening the first syllable of *δοχμίαν*; then adding the *v* paragogic to S. 5, we get two Ionic a majore dimeters, whence this scansion,

S. 5. | -- u u | - u - ≈ |  
- u - | u u - r |  
A. 5. | -- u u | - u - u |  
- - - | u u - r |

*Νέοχμος* is an anapæst in Antig. 156, (where see Brunck), and *ἀκμὴ* an iambus in CEd. Col. 1066, and other places, also *ἀλκη*.

Electr. (S.) 1071 :

A.—*δτι σφίσ' ἥδη τὰ μὲν ἐκ δόμων  
νοσεῖ τὰ δὲ πρὸς τέκνων  
διπλῆ φύλοπις οὐκ ἔτ' ἔξι-  
σοῦται φιλοτασίω δι-  
αίτᾳ. πρόδοτος δὲ μόνα σαλεύει.*

S.—*τί τοὺς ἄνωθεν φρονιμωτάτους  
οἰωνοὺς ἐσορώμενοι*

\* \* \* \* \*

It is frequently necessary to scan verses backward by beginning at the end. Following this process here, we must cut off a single syllable or bacchius for the proper clausula, since clausula there must be, the measure afterwards changing. It is at once seen that we must cut off the bacchius. Then by measuring backwards, we get the following result: the first verse an Ionic a minore, the rest Ionic a majore, except the last, whose principal part is a choriambic Anacreontic :

A. 1.  $\text{u} | \text{u} \text{u} - - | \text{u} \text{u} - \text{u} \text{=|} \text{=}$   
 2.  $\text{u} - \text{u} \text{u} | - \text{u} -$   
 3.  $\text{u} | - - \text{u} \text{u} | - \text{u} - \text{u} |$   
 4.  $| - - \text{u} \text{u} | - \text{u} - \text{u} |$   
 5.  $- - \text{u} \text{u} | - \text{u} - \text{u} |$   
 6.  $- - \text{u} \text{u} | - \text{u} \text{u} - | \text{u} - -$

The change to the choriambus was made in the last verse the better to announce the cadence completed by the bacchius.

The verses S. have therefore been corrupted by some one whose object was to equate the syllables. The superlative in S. 1, as applied to birds, savours

of absurdity : for *ἄνωθεν* we may write *ἄνω*, which is better, because the young stork carried the food to the old stork, lying secure in the nest. And there is a parallel for it in CEd. T. 976 :

*τοὺς ἄνω κλάζοντας ὅρνις.*

*τί τοὺς ἄνω φρονίμους οἱ-  
ωνοὺς ἐσορώμενοι*  
 | u - u - | u u - - |  
 - - u u | - u -

I gather from Brunck that Aldus writes *ὅτι σφίσιν* for his *ὅτι σφίσ' ἥδη*. This would produce the most exact accordance, but is not necessary, for an Ionic a minore is frequently represented by a diiambus. Although this is an example of the common anacclasis of an Ionic a minore, we have set it down, because this place has agitated the critics. Monk, Mus. Crit. v. 2, imagined that the diphthong *οἱ* might be shortened, whereby the verses may be scanned by diiambuses and choriambus. I think this best of our metrical critics had good reason with respect to the diphthong, but he would have found himself sorely perplexed when he came to the end, for want of a proper clausula.

I can see little sense or application in supposing with Brunck and Hermann, that the young birds fed the old. Moreover, in this case, Electra should be the delinquent, and *δαρὸν οὐκ ἀπόνητοι*, which follows, must be applied to her. Not so if we should suppose the contrary. Scanty food seems one of the punishments of Electra, as appears from

several places, v. 192, *κεναῖς ἐφίσταμαι τραπέζαις* ; v. 1195, *λύμη βίον*, &c. In this sense also ἄνω is better than ἄνωθεν, for the care of birds for their young ceases when the latter leave the nest—are able to fly. Antig. 332 :

πολλὰ τὰ δεῖνα κ' οὐδεν ἄν-  
θρώπου δεινότερον πέλει.

The usual scansion, with the necessary improvement, would be the following :

| - u u - | u - u - |  
-| u - - u | u - u - |

It is evident that between the last bar of ver. 1 and the first of ver. 2 there intervenes but one time, while the space requires six. Therefore a pause of five times divides a word, which is absurd. As no pause is allowable, the superfluous time in ver. 1 must be thrown back on the anacrusis by anaclasis, and both verses scanned thus :

-| u u u - u | - u -  
-| u - - u | u - u - |

Thus the Epiploce changes the verse from choriambic to an antispastic dimeter, made acatalectic by the anacrusis of ver. 2, a regular Glyconic.

There was an example given above, p. 43, from Antig. 962, of a verse corrupted in consequence of the seeming discordance of antithetical verses when Epiploce took place on one side, and not on the other. Two other verses in those songs have been corrupted on a similar account, and there are other

blemishes. The verses as they stand cannot be scanned; I have expended much vain labour in the endeavour. We left the correction of the former verses to some one of more courage. We shall venture to restore these latter to music, since it may be done by very slight changes.

S. 1. *"Ετλα"καὶ Δανάας οὐράνιον φῶς*  
 2. *ἀλλάξαι δέμας ἐν χαλκοδέτοις ἀν-*  
 3. *λαῖς· ἐγκρυπτομένα δὴ*  
 4. *τυμβήρει θαλάμῳ κατεζεύχθη*  
 5. *καίτοι καὶ γενεᾶ τίμιος, ὡ παῖ, παῖ,*  
 6. *Ζηνός τε ταμιεύεσ-*  
 7. *κε γονὰς χρυσορρόντους.*

A. *Ζεύχθη δ' ὁξένχολος παῖς ὁ Δρύαντος*  
*'Ηδωνῶν βασιλεὺς, κερτομίοις ὁρ-*  
*γαῖς, ἐκ τοῦ Διονύσου*  
*πετρώδει κατάφρακτος ἐν δεσμῷ.*  
*οὐτω τᾶς μανίας δεινὸν ἀποστάζει*  
*ἀνθηρόν τι μένος. κεῖ-*  
*νος ἐπέγνω δὲ μανίας.*

The verses 1, 2 are antispastic trimeters; the verses 3, dimeters, all apparently catalectic; but the verses 3 are the only ones really so, the catalexis being taken away by the anacrusis of the next verse. Therefore the three verses virtually form one,—an antispastic octometer catalectic. We have inserted *τοῦ* in A. 3: I have found the article as often omitted as interpolated. We have written *δὴ* in S. 3, a common make-weight of the critics. There

must be supplied some long syllable in each ; they are scanned thus :

1.  $\underline{\text{u}}|\underline{\text{u}}\text{---}\text{u}|\text{u}\text{---}\text{u}|\text{u}\text{---}$
2.  $\underline{\text{u}}|\underline{\text{u}}\text{---}\text{u}|\text{u}\text{---}\text{u}|\text{u}\text{---}$
3.  $\underline{\text{u}}|\underline{\text{u}}\text{---}\text{u}|\text{u}\text{---}\text{u}|\text{u}\text{---}$

Of vv. 4 we shall hereafter give several examples. They are scanned thus :

4.  $\text{---}|\text{u}\text{u}\text{---}\text{u}|\underline{\text{u}}\text{---}$

The verse S. 5 is an antispastic trimeter hypercatalectic by the half of the final long syllable. The epiploce teaches us to transfer this to S. 6, which will then be changed to a polyschematistous Glyconic, having an Ionic a minore for the chorambus. This verse is nearly as common as the regular, though not so well known, because it is frequently concealed by syncopation, of which the other is not susceptible. But verse A. 5 is acatalectic, the final diphthong meeting with a vowel, being short. Therefore there is no epiploce, and the defective metre in S. 6 is replaced in A. 6, as usual in such cases, by a molossus. The verses 7 are catalectic, and if complete would, each, be the reciprocal, or *ἀντεστραμένον*, of the preceding.

A. 7. has a fourth paeon for the cretic.

S. 5.  $\underline{\text{u}}|\underline{\text{u}}\text{---}\text{u}|\text{u}\text{---}\text{u}|\text{u}\text{---}\underline{\text{u}}$   
 $\text{---}\text{u}|\text{u}\text{u}\text{---}|$   
 $\text{u}\text{u}\text{---}|\text{u}\text{---}$

A. 5.  $\underline{\text{u}}|\underline{\text{u}}\text{---}\text{u}|\text{u}\text{---}\text{u}|\text{u}\text{---}\text{u}|\text{u}\text{---}$   
 $\text{---}|\text{u}\text{u}\text{---}|$   
 $\text{u}\text{u}\text{---}|\text{u}\text{u}\text{u}\text{---}$

The four last verses are also connected without pause, and constitute a compound catalectic deca-meter. The restoration of the verses 5, corrupted by Brunck, is due to Hermann. Phœniss. 325:

*τέρψιν παλαιᾶν λάβω χαρμονᾶν*  
 | - - u ˘|˘ - u - | - u - ˘|

The two first metres form a verse which may be justly called a syncopated polyschematistous Glyconic, having an Ionic a majore for the antispast. This would be destitute of cadence in the rhythm of the place, and therefore the cretic, forming a perfect one, is added, as to the Phalæcian, the bacchius. Ibid. 333:

*δακρυόεσσαν ιεῖσα πενθήρη κόμαν*  
 | u u u - u | - - u ˘|˘ - - u | -

An antispastic trimeter catalectic having again an Ionic a majore for an antispast. Ibid. 345:

*σὺν ἀλαλαῖσι δ' αἰαγμάτων*  
*αἰὲν σκοτίᾳ κρύπτεται.*

The epiploce will transform verse 2 into an antispastic dimeter hypercatalectic.

| u u u - u | - - u ˘|˘  
 - - u | u - - u | -

It appears that Eustathius, very good authority, writes ἀλλαλαῖς (Δ. p. 495), and that *κρύπτεται* is denounced as being totally inappropriate, and invented only by some one who endeavoured to fill up a lacuna in the text. Musgrave conjectures

κόπτεται. Eustathius's reading would make the verse 1 a syncopated Glyconic. Perhaps for the objectionable κρύπτεται was written στενάζεται.

$\sigma \bar{\nu} \acute{\alpha} \lambda \alpha \acute{\iota} \acute{\iota} \delta' \acute{\alpha} \iota \alpha \gamma \mu \acute{\alpha} \tau \omega \nu$   
 αὶ̄ν σκοτίᾱͅ στενάζεται  
 | u u u - - | u - |  
 -- u u | - u - u | -

Trach. 130:

πᾶσι κυκλοῦσ', οἷον ἄρκτου  
 στρόφαδες κέλευθοι.

Verse 1 may be called an inverted polyschematious Glyconic. There is no use in denominating verse 2 an iambic penthemimer; the verse is defective, and cannot be scanned. Now the ditrochée heptasemus of verse 1 has a superfluous time, evidently intended to supply this defect. Bringing the final *u* down, we can have an Anacreontic, by making it long by position.

| - u u - | u --

But the beauty of this verse must not tempt us to adopt it, for its clausula would be inconsistent with the rhythm indicated by a great number of Ionic a minore metres, and chiefly by the anapæstic clausula of the fourth verse.

βάντ' ἐπίοντα τ' ἴδοι  
 | - u u - | u u -

We must therefore content ourselves with another ditrochée, followed by a spondee.

| - u u - | - u - u | u  
 u u - u | - - m |

Not so in a similar pair of verses from Bacchæ 104:

ὦ Σεμέλας τροφοὶ Θῆβαι  
 στεφανοῦσθε κισσῷ.

| - u u - | u - - u | -  
 u u - | u - -

The rhythm requires the bacchius, as proved by the finale of the song:

ιστῶν, παρὰ κερκίδων τ'  
 οἰστρηθεὶς Διονύσῳ

| - - u u | - u -  
 u | u - - u | u - -

Iphig. A. 785:

ἐν ἀντωποῖς βλεφάροισ-  
 ον ἔρωτα δεδώκας.

The Hermannic school would have no compunction in calling the first four syllables an antispast. We shall supply a better by the anaclasis of the diphthong. Then, by making its last vowel long by position, as before, there will arise a regular polyschematistous Glyconic, followed by an Ionic a majore dimeter catalectic.

| u - - u | - u u - |  
 u u - u u | - -

The rhythm of this song also rejects the bacchius and cretic, as may be seen from the verse,

"Α σ' Ἐλλαδα πέμπει.

This enables us to correct the last verse. For ἐς Τροίας Πέργαμα, we should write, ἐς Πέργαμα Τροίας. (Ed. T. 893 :

S. θυμῷ βέλη ἔξεται ψυχᾶς ἀμύνειν,  
εἰ γὰρ αἱ τοιαίδε πράξεις τίμι-  
αι, τί δεῖ με χορεύειν.

S. 1.  $\underline{\text{u}}|\text{u} - \text{u} - | - \text{u} - \underline{\text{u}}|\text{u} - \text{u} - | - \sim$   
 $| - \text{u} - \underline{\text{u}}|\text{u} - - \underline{\text{u}}|\text{u} - - \text{u} |$   
 $- \text{u} - \text{u} | \text{u} - -$

A. παλαιὰ μὲν θέσφατ' ἔξαίρουσιν ἥδη,  
κούνδαμοῦ τιμαῖς ἐμφανῆς Ἀπόλλων,  
ἔρρει δὲ τὰ θεῖα.

A.  $| \text{u} - \text{u} - | \text{u} - \text{u} \underline{\text{u}}|\text{u} - \text{u} - | - \sim$   
 $| - \text{u} - \underline{\text{u}}|\text{u} - - \text{u} | - \text{u} - \underline{\text{u}}|\text{u}$   
 $- - \text{u} | \text{u} - -$

The verses 1 are compounded of a diiambus and syncopated Glyconic hypercatalectic; ver. 2, antispastic trimeter; ver. 3, Pherecratian; verses 2 and 3, together, form an antispastic pentameter catalectic. It would be desirable that the long *a*, *ι*, *υ* had short components, as *ω* and *η* have.

If we were allowed the liberty of dividing the diphthongs between the verses, we need not so often use the mark of anaclasis, as in the following example. Orest. 803 :

S. 1. ὑπότε χρυσείας ἔρις ἀρ-  
νὸς ἥλυθεν Τανταλίδαις,  
οἰκτρότατα θοινάματα κα-  
-λ σφάγια γενναίων τεκέ-  
ων. δθεν φόνῳ φόνος ἔξαμείβων.

A. 1. *κακοφρόνων ἀνδρῶν τε παράνο-*

*-ια. θανάτου δ' αμφὶ φόβῳ*

*Τυνδαρὶς ἵάκχησε τάλα-*

*-ίνα. τέκνουν, οὐ τολμᾶς ὅσι-*

*-α, κτείνων γε ματέρα, μὴ πατρώ' αν—*

All these verses are in the Pindaric style, consisting of Ionic metres and choriambus, or their substitutes. The last is palpably the well-known Pindaric endecasyllabic. They are divided into isochronous bars thus :

S. 1.  $\text{u} | \text{u} \text{u} - - | - \text{u} \text{u} - |$   
 $\text{u} - \text{u} - | - \text{u} \text{u} - |$   
 $| - \text{u} \text{u} \text{u} \text{u} \text{u} \text{u} | - \text{u} \text{u} \text{u} |$   
 $\text{u} \text{u} \text{u} \text{u} - | - \text{u} \text{u} |$   
 $- \text{u} - \text{u} | - \text{u} \text{u} - | \text{u} - - \text{u} |$

A.  $\text{u} | \text{u} \text{u} - - | - \text{u} \text{u} \text{u} \text{u} |$   
 $\text{u} \text{u} \text{u} \text{u} - | - \text{u} \text{u} - |$   
 $- \text{u} \text{u} \text{u} \text{u} \text{u} | - \text{u} \text{u} \text{u} |$   
 $\text{u} \text{u} \text{u} \text{u} - | - \text{u} \text{u} |$   
 $- \text{u} - - \text{u} | - \text{u} \text{u} - | \text{u} - - \text{u} |$

Iph. A. 255, 267 (as written by Musgrave and Matthiae) :

S. *σημείοισιν ἐστολισμένους.*

A. *ναῶν ἑκατὸν ἡθροισμένους.*

The verse S. is evidently an antispastic dimeter hypercatalectic :

$\text{u} \text{u} - - \text{u} | - \text{u} - \text{u} | -$

To scan A. in accordance with this, the diphthong

or must not only suffer anacasis, but two times must be increased to three:

$\text{=}| \text{=} - \text{u} \text{ u} \text{ u} | - \text{u} - \text{u} | -$

In fact the word should be written  $\dot{\eta}\theta\rho\iota\sigma\mu\acute{\iota}\nu\acute{\iota}\varsigma$ , a mode of writing it which is quite common, and as old as the time of Archilochus.—See his Frag. 64, p. 173, Liebel.

Ibid. v. 196:

*πεσσῶν ἡδομένους μορφαῖσι πολυπλόκοις.*

By dividing the diphthong in the third word we get an antispastic trimeter hypercatalectic:

$\text{=}| \text{=} - - \text{u} | \text{u} - - \text{=}| \text{=} \text{u} \text{ u} - \text{u} | -$

Ibid. 205:

S. *ἄμα δὲ Νιρέα κάλλιστον Ἀχαιῶν.*

S. | u u u - u | u - - u | u - - η |

A. *ἔριν ἔριν μορφᾶς ἀ Κύπρις ἔσχεν.*

A. | u u u - =| = - - u | u - - η |

Antispastic trimeter catalectic. The short *a* in *Niréa* is a sixth instance which may be added to the five others given by Porson, Med. 870. To these may be added, Phœn. 927, CEd. Colon. 1055.

Iph. A. 171, 192:

S. *Ἀχαιῶν στρατιὰν ώς εἴδοιμ' ἀν.*

| u - - u | u - - =| = - - η |

A. *κατεῖδον δὲ δύ' Αἴαντε συνέδρω.*

| u - - u | u - - u | u - -

Antispastic trimeter catalectic. One syncopated, the other not.

Iph. A. 179:

ἀπ' Εὐρώτου δονακοτρόφου  
| u - - ˘| ˘ u u - u | -

A syncopated antispastic dimeter hypercatalectic.

Ibid. v. 203:

.τὸν ἀπὸ νησαίων τὸ οὐρέων  
| u u u - | ˘ - - u | -

The same as the last.

Ibid. 250:

S. 1. Φθιώτας ὁ Μυρμιδόνων

Ἄρης, πεντήκοντα ναυσὶ θουρίαις.  
χρυσέαις δὲ εἰκόσιν κατ' ἄκ-  
ραν Νηρῆδες ἔστασαν θεαὶ.

A. 1. ἔξήκοντα νῆας ὁ Θη-  
σέως παῖς ἔξῆς ἐναυλόχει, θεὰν  
Πάλλαδ' ἐν μωνύχοις ἔχων  
πτερωτοῖσιν ἄρμασιν, θετὸν.

˘| ˘ - - u | - u u - |  
u - - ˘| ˘ - u - | u - -

S. 3. ˘| ˘ u - - | u - u u  
˘| ˘ - - u | - u - u | -

A. 3. ˘| ˘ u - - | u - u - |  
u - - u | - u - u | -

In the verses 2 synizesis is necessary in each; otherwise a pause of five times succeeding, unrhythmic clausulæ would be produced.

S. 1, a polyschematistous Glyconic. S. 2, a syncopated Phalaeian, made acatalectic by the ana-

crisis of S. 3. The verses 3 are Ionic a minore, or, I think, rather inverted polyschematistous Glyconic; the verse is common. The verses 4 the same as those of the last two articles. It is worth while to observe how artificially the first syllables of the verses 4 are compensated by the final syllables of the verses 3.' Iph. T. 429 :

S. 1. \* \* \* \*

*τῶν Νηρῆδων χόρος*

\* \* \* \*

~|~ -- - ~|~ u -

A. 1. *έλιχθεῖσα, λαιμοτόμω*  
*δεσποίνας χερὶ θάνη*

| u -- - u | - u u - | ~ u

~|~ -- - u | u u -

The rhythm forbids that the verses 2 should be scanned by a molossus and cretic.

We shall venture upon another example of dividing the diphthongs between the verses, so as apparently to diminish the number of syncopatia. Iph. A. 1049 :

*μελωδοὶ θέτιν ιαχήμα-*  
*σι τόν τ' Ἀιακέδαν Κεντα-*  
*ύρων ἐν ὅρεσι κλείσουσα-*  
*ι Πηλιάδα καθ' ὕλαν*

| u -- | u u u - u |

u -- u | u -- u |

u - u u | u - - u |

u - u u | - - -

These verses constitute one hexameter antispastic verse, followed by an Anacreontic, or Pherecratian, or an antispastic pentameter, followed by a Phalæcian, or an octometer catalectic (antispastic).

Philoct. 714 :

λεύσσων δ' εἴ που γνοίη στατὸν εἰς ὅδωρ.

By dividing the diphthong *ou* we get a syncopated Asclepiad :

≈|≈ - - ≈|≈ - - √ | √ - √ - |

Electr. (Soph.) 472 :

εὶ μὴ γὰ παράφρων μάντις  
ἔφυν καὶ γνώμας λειπομένα σοφᾶς.

Verse 2 is another syncopated Asclepiad. Together they constitute a pentameter of the nature of, and longer by one metre than the Sapphic hex-decasyllabic. A bar divides the *ω* in verse 2.

Hippol. 560 :

1. νυμφευσαμέναν πότμῳ
2. φονίῳ κατεύνασεν.

The verse 2 has perplexed the critics, and great were the throes of Brunck and others to effect an alteration of it. They are both scanned thus :

| - - √ √ | - √ - ∙ |  
√ √ - √ ≈|≈ - - ∙ |

The antistrophical verse will be made to accord with this by reading

φονίοισι θ' ὑεναλοίς  
| √ √ - √ √ | √ - - ∙ |

And even the received text will suffice, by blotting out the mark of elision,

*φονίοις τε ύμεναιοῖς,*

for I have found various instances of elision prevented by an aspirate: we shall give one here, because it affords an example of syncopation.

Ajax, 702:

S. 'Ικαρίων δὸς ὑπὲρ πελαγέων.

A. κ' οὐδὲν ἀναύδητον φατίζαιμ'.

It is evident that the long vowel *η* in the verse A. has nothing to correspond with it but the short vowel *υ* in the verse S., unless we read δε in full. By this means both can be similarly scanned as Glyconic hypercatalectic:

S.  $\text{—}|\text{—} \text{υ} \text{ υ} \text{ —} \text{υ} \text{ } | \text{ υ} \text{ —} \text{υ} \text{ υ} \text{ υ} \text{ } | \text{ —}$   
 A.  $\text{—}|\text{—} \text{υ} \text{ υ} \text{ —} \text{—}|\text{—} \text{υ} \text{ —} \text{—} | \text{ —}$

Critics have raised difficulties concerning the quantity of the second of *εὐναστεν* in the verse from Hippolytus. It has been said, in answer to this, (to say nothing of Homer, Odyss. viii. 440, 758), that there is another example of *εὐνάω* for *εὐνάζω* in Philoct. 699. But Matthiae throws discredit upon this, arraigning the text, upon the authority of Erfurdt, quoting Eustathius. If the most exact symmetry and elegance be a good test of soundness, the verse may defy the critics.

S. 1. τοῦδ' ἐχθίονι συντύχοντα θνατῶν,  
 δς οὐτ' ἔρξας τιν', οὔτε νοσ-  
 φίσας, ἀλλ' ἵσος ἐν ἵσοις ἄνηρ.

A. ἐνθήρου ποδὸς ἡπίοισι φύλλοις  
κατευνάσειεν, εἴ τιν ἐμ-  
πέσοι φορβάδος ἐκ γᾶς ἐλεῖν.

Verses 1 are Phalæcian, made acatalectic by the anacrusis of the verse 2. These latter are Glyconics, and the verses 3 antispastic dimeter hypercatalectic.

S. 1.  $\text{~|~} - - \text{~} | \text{~} - \text{~} - | \text{~} - -$   
 $\text{~} | - - - | \text{~} - \text{~} - |$   
 $\text{~} - - \text{~} | \text{~} - \text{~} - \text{~} - | -$

A. 1.  $\text{~|~} - - \text{~} | \text{~} - \text{~} - | \text{~} - -$   
 $\text{~} | - - - | \text{~} - \text{~} - |$   
 $\text{~} - - \text{~} | \text{~} - - \text{~} - | -$

But there are other decisive instances against those sceptical critics: there is in Hippol. 1374, in ana-pæstics,

διὰ τ' εὐνάσαι τὸν ἐμὸν βίοτον.  
 $| \text{~} - - | - - | \text{~} - \text{~} - | \text{~} - \text{~} - |$

Trach. 1007, in the same measure,

δύσμορον εὐνάσαι.

Antig. 977 :

1. κατὰ δὲ τακόμενοι μέλεοι
2. μελεάν πάθαν.

Verse 1 is a Glyconic; verse 2 is completed into a dochmius by the epiploce, by which both verses are amalgamated into one antispastic trimeter hypercatalectic.

$| \text{~} - \text{~} - \text{~} - \text{~} | \text{~} - \text{~} - \text{~} - \text{~} \text{~|~}$   
 $\text{~} - \text{~} - \text{~} - | -$

## Med. 986 :

S. σὸν δ', ὡ τάλαν, ὡ κακόνυμφι.

A. μεταστένομαι δὲ σὸν ἄλγος.

In each of these verses are reckoned twelve times. To reduce them into isochronous metres a bar must divide the fifth syllable in each, by which they will become antispastic dimeter acatalectic. The same *σημεῖα* will serve for each.

| u - u u = | = u u - u |

## Antig. (S.) 356, 367 :

S. 1. ὁργὰς ἐδιδάξατο, καὶ  
δυσαύλων πάγων αἴθρια  
καὶ δύσομβρα φεύγειν βέλη.

A. 1. ποτὲ μὲν κακὸν, ἄλλοτ' ἐπ' ἐσθ-  
λὸν, ἔρπει· οὐδενος παρείρων,  
γὰς θεῶν τ' ἔνορκον δίκαν.

It is strange that the first syllable of *πάγος* should be “sui juris,” (Ellendt. Sen. S.) and short, differing so widely from its relatives, *παχνὴ*, *πηγὰς*, *πήγυλις*, *πῆγμα*. Stephanus says that a comic poet, apud Lyc. wrote *πῆγος*.

If the syllable be made long here the verses can be scanned, with elegance and symmetry, thus :

S. 1. | - - u u | - u u - |  
u - - = | = - - u | u  
- u - | u - - u | -

A. | u u - u u | - u u - |  
u - - u | - u - = | =  
- u - | u - - u | -

The verses 1 are prosodiac ; verses 2, antispastic dimeters ; and 3, inverted Glyconics hypercatalectic.

I find but three instances of this word. Two from Sophocles ; one, Philoct. 293 ; the other, quoted by Stobæus, Flor. 64, 13. The third is from Agam. 355. The two former may be altered by transposition, but the latter decisively shortens the syllable. Therefore S. 2 must get the accession of a time somehow. We may write *παγέτων*, whence *παγετῶδες* in Phil. 1082. *ὑπαιθρια* would exactly accord, and is the epithet in the verse from Agam., but *αιθρια* is again the Sophoclean epithet in the verse from Stobæus. *αἴθρεια*, conjectured by Musgrave, would give a molossus, and *αἴθριά τε* or *αιθέρια*, an Ionic a majore, either of which would sufficiently accord with the ditrochée in S. ; and this sort of verse is not unusual, as in Agam. 1061,

'Αγυιεῦ τ' Απόλλων ἐμὸς.

*Παρείρων* is yet unexplained : could it not signify “misinterpreting” or “misquoting?” Dindorf proposes *παραίρων*. *ἐξαίρω* is the word used in a like sense in CEd. T. 907. This would suffice for the metre, producing two molossi, by making *θεῶν* a monosyllable.

We have put *γᾶς* for *χθονὸς* in A. 3, because it produces exact symmetry. But this is not absolutely necessary, for the epiploce would give an Ionic a minore to answer the diiambus by making *θεῶν* a monosyllable. Antispastic dimeters have

been syncopated by joining together the concurrent short syllables of the two antispasts.

Phil. 829 :

εὐαίων, εὐαίων ἄναξ.  
-|---|---|---| -

Electr. (S.) 849 :

S. δειλαία δειλαίων κυρεῖς.

-|---|---|---| -

A. πᾶσιν θνατοῖς ἔφυ μόρος.

|---|---|---| -

Trach. 1038 :

1. σὰ μάτηρ ἄθεος, ἀν ὥδ'
2. ἐπίδοιμι πεσοῦσαν αῦ-
3. τως, ὥδ' αῦτως, ὡς μ' ὥλε-
4. σεν. ὡ Διὸς αὐθαίμων.

Verse 1 is a polyschematistous Glyconic :

-|---|---| -|---|

Verse 2, an Ionic a majore dimeter, made acatalectic by the anacrusis of verse 3 :

|---|---|---| -|---|

Verse 3 is a syncopated antispastic dimeter; and verse 4, a syncopated Pherecratian :

-|---|---| -|---|  
---|---| -|---|

Electr. (S.) 157 :

S. οῖα Χρυσόθεμις ζώ-

ει, καὶ Ἰφιάνασσα.

|---|---| -|---|

-|---|---| -|---|

A. *μήθ' οἰς ἐχθαίρεις ὑπερ-  
άχθεο, μήπ' ἐπιλάθε.*

˘|˘ - - ˘|˘ - ˘ ˘  
˘|˘ ˘ ˘ - ˘ | ˘ - - ˘|

Two Pherecratians. The former is rendered aca-  
talectic by the anacrusis of the latter. We have  
left the hiatus in S. 2 to stand, because those who  
barbarously scan those verses by dactyls and spon-  
dees (as Hermann, who changes *oīs* to *oīa*) have  
allowed it to remain. It may be taken away by  
reading *τε καὶ*, which would have the effect of  
making the verse to correspond syllable for syllable  
with its fellow.

Ajax, 902:

S. *ψ̄ μοὶ, κατέπεφνες, ἄναξ,  
τόν δε συνναύταν, ὡ τάλας.*

| - - ˘ ˘ | - ˘ ˘ - |  
- ˘ - ˘|˘ - - ˘ | -

A. *δισσῶν ἐθρόησας ἄναυ-  
δον ἔργον 'Ατρειδᾶν τῷδ' ἄχει.*

| - - ˘ ˘ | - ˘ ˘ - |  
˘ - ˘ ˘ ˘|˘ - - ˘ | -

Œd. Colon. 1575:

*δν, ὡ γᾶς παῖ καὶ ταρτάρον.*  
| ˘ - - ˘|˘ - - ˘ | -

The diæresis of *παῖ* would restore the obliterated  
antispasts. This word frequently suffers diæresis,  
as well as the conversion of two times into three,  
often caused by that figure.  
;

## Œd. C. 699 :

S. ἐγχέων φόβημα δαιών.

| - u - u | - u - u | -

A. ὡ παῖ Κρόνου· σὺ γάρ νιν εἰς.

| - u - u | - u - u | -

Here *παῖ* must be an Iambus, the circumflex being retained.

## Antig. 975 :

S. ἀραχθὲν ἐγχέων, αἰματηραῖς.

| u - u - | u - - u | --

A. θεῶν παῖς· ἀλλὰ κάπ' ἔκεινα.

| u - u - | - u - u | --

Inverted Glyconics closed by spondees, as required by the rhythm. Here the second syllable of the word is long, though there is no position to authorize it, as in the former instance.

## Electr. (S.) 1089 :

S. σοφά τ' ἀρίστα τε παῖς κεκλησθαι.

| u - u - | - u u - | u - - η |

A. ἀριστα τῷ τοῦ Διὸς εὐσεβείᾳ.

| u - u - | - u u - | u - - η |

This is an epichoriambic, a favourite verse with the tragic poets, and differing little from the verse of the Sapphic strophe. It is evident that *-στα τε παῖς* must suffice for a choriambus. Elmsley (Bacch. 417) was reluctant to admit diæresis in this word, necessary for the place.

Electr. (S.) 173 :

S. οὐ τοι σοὶ μούνα, τέκνου,  
ἄχος ἐφάνη βρότων.

A. θάρσει μοι, θάρσει, τέκνου  
ἔστι μέγας ἐν οὐράνῳ—Ζευς.

The verses S. form an antispastic trimeter hypercatalectic, or a dimeter, followed by a dochmius to suit the subject, the *ἄχος*.

≈|≈ - - ≈|≈ - √ √  
√ | √ √ √ - √ | -

A. 2 is corrupt. Heath proposed *ἴτι*, blotting out *ἴν*. Brunck objects to this, and indeed justly as to the sense. It is too quaint for Sophocles. The word should be blotted out altogether, and the verses scanned thus :

≈|≈ - - ≈|≈ - √ - |  
√ √ √ - √ | -

Every one must feel that the sententious force of the sentence is increased by the omission. And ΟΕδ. T. 871 : *μέγας ἐν τούτοις θεῶς—μηδὲν ἀγάν, μέτρον ἄριστον*, &c.

Glyconics also have been frequently syncopated. In Iph. T. the strophical is syncopated, the anti-strophical not.

S. ποθοῦσ' Ἐλλήνων χόρους.

S. √ - - ≈|≈ - √ - |

A. ἐνθα τᾶς ἐλαφοκτόνου.

A, | - √ - √ | √ - √ - |

## Œd. C. 120 :

S. ὁ πάντων ἀκορέστατος.

S. | u --- u | u - u - |

A. μακραίων θ', ὡς εἰκάσαι.

A. | u --- ˘|˘ - u - |

## Chœph. 439 :

μόρον κτεῖναι μωμένα.

| u --- ˘|˘ - u - |

## Suppl. (Æsch.) 163 :

μῆνις μάστειρ' ἐκ θεῶν.

- | --- ˘|˘ - u - |

## Phœniss. 359 :

ἀνὰ δὲ θηβαίαν πόλιν.

| u u u - ˘|˘ - u - |

## Orest. 1561 :

τέλος ἔχει δαίμων βροτοῖσιν,

τέλος ὅπα θέλει.

| u u u - ˘|˘ - u - | ˘ ~ ˘ |  
| u u u - u | -

## Orest. 170 :

S. οὐκ ἀφ' ἡμῶν οὐκ ἀπ' οἴκων  
πάλιν ἀνὰ μεθεμένα κτύ-  
που πόδα σὸν εἰλίξεις.S. | - u - ˘|˘ - u - | -  
u u u | u u u - u |  
- u u u ˘|˘ - - ˘ |

A. ἐξέθυσεν ὁ Φοῖβος ἡμᾶς  
μέλεον ἀπόφονον αἷμα  
δοὺς πατροφόνου ματρός.

A. | - u - u | u - u - | -  
u u u u | u u u - u |  
- u u u u - - u |

S. 1 is a syncopated Glyconic, answered by an unsyncopated. The verses 2, by the epiploce, are antispastic dimeter acatalectic. The verses 3, are syncopated Pherecratean.

Suppl. (Æsch.) 51 :

ματρός ἀρχαίας τόποις.  
| - u - u | u - u - |

Trach. 101 :

δισσαῖς ἀπείροις κλιθεῖς.  
u | u - - u | u - u - |

Trach. 845 :

S. νέων ἀισσόντων γάμων.  
A. -σίων οὖπω ἀγακλειτὸν.

The verse A. is a polyschematistous Glyconic.

| u - - u | u u - u |

Such verses as this are often syncopated.

Hecuba, 483 :

πρὸς Ἀργείων ἐγὼ δ' ἐν.  
| u - - u | u - - |

The verse S. is a syncopated Glyconic of the common form. The division of a word in A. shows that no pause can precede the verse. Therefore

the verse S. cannot have anacrusis. Hence arise two modes of scansion. Making *νέων* a mono-syllable, we have

| - √ - √ | √ - √ - | .

Or blotting out the mark of diæresis, we can have a verse of more exact symmetry :

| √ - - √ | √ - √ - |

The symmetry would be perfect if Sophocles had written ἀγακλυτὸν in A., as he probably did.

| √ - - √ | √ - √ - |

Antig. 789 :

οὐθ' ἀμερίων ἐπ ἀνθρώ-  
πων δ δ' ἔχων μέμηνε.

| - - √ √ | √ √ - - |  
- √ √ - | √ - √

An Ionic polyschematistous Glyconic, followed by an Anacreontic Choriambic.

Med. 820 :

1. Ἐρεχθεῖδαι τὸ παλαιὸν
2. ὅλβιοι, καὶ θεῶν παῖ-
3. δες μακάρων, ἵερᾶς χώρας
4. ἀπορθήτου τ' ἀποφερβό-  
μενοι, &c.

| √ - - √ | √ √ √ - √ |  
- √ - √ | √ √ - - | - ~ |  
√ - - √ | √ √ √ - √ |  
&c.

Verse 1, a syncopated antispastic dimeter acatalectic. Verse 2, a syncopated polyschematistous Glyconic. Verse 3, a prosodiac, or Pindaric hypercatalectic. Verse 4, the same as verse 1.

Soph. Electr. 1085 :

S. 1. *νώνυμος, ὃ παῖ, παῖ  
ώς καὶ σὺ πάγκλαυστον αἰῶ-  
να κοινὸν εἶλον.*

A. 1. *νῦν ὑπὸ χεῖρα ναίεις·  
ἐπεὶ σ' ἐφεύρηκα μοίρᾳ  
μὲν οὐκ ἐν ἐσθλῷ—*

The verse A. 1 seems an Anacreontic; and the verse S. 1 may be made to accord by the diæresis of the first *παῖ*, and still retaining the circumflex, as above, p. 68. But the verses are not what they seem. They are rendered acatalectic by the anacrusis of the verses 2, and are thereby changed to inverted polyschematistous Glyconics. The verses 2, divested of the anacrusis, become then syncopated polyschematistous Glyconics. Verses 3 are iambic monometers hypercatalectic.

S. 1. | - ˘ ˘ - | - -  
- | - ˘ - ˘ | ˘ ˘ - - |  
˘ - ˘ - | -

A. 1. | - ˘ ˘ - | ˘ - -  
˘ | - ˘ - ˘ | ˘ ˘ - - |  
˘ - ˘ - | -

In Philoct. 1147, Brunck gives a new reading,

without saying any thing of the source whence it was derived.

A. *Ἐθνη Θηρῶν οὐς ἔχει.*

This, by anaclasis, becomes exactly symmetrical with its fellow.

S. *πόντου θινὸς ἐφήμενος.*

A.  $\underline{\text{u}}|\text{u} \text{---} \underline{\text{u}}|\text{u} \text{---} \text{u} \text{---} |$

S.  $\underline{\text{u}}|\text{u} \text{---} \text{u} \text{---} \text{u} \text{---} \text{u} \text{---} |$

Gaisford, however, sounded the alarm against this supposed novelty, and would restore the common reading,

*Ἐθνη Θηρῶν οὐς ὁδὸς ἔχει,*

supposing, the good man, that | - - - - | might serve for an antispast, and the verse for a polyschematistous Glyconic. Now, even if it were a polyschematistous Glyconic, it would be an anomalous one, and could not be antithetical to one exactly regular like the verse S. *Τοῖς δὲ τὰ μέλη γράφουσιν, τὸ μὲν τῶν στροφῶν καὶ ἀντιστρόφων οὐχ' οἶν τε ἀλλάξαι τὸ μέλος.*—*Dionys. H. de Comp.* sec. 19. So that there can be little doubt, that if any such incongruous verses are found, the incongruity is due to pretended corrections, or improper arrangement, or ignorance of the proper scansion. Thus the verse *Œd.* Col. 152,

*μακραίων θ', ως ἐπεικάσαι,*

is certainly corrupt, since it answers to the most regular Glyconic possible,

*ὁ πάντων ἀκορέστος.*

*εἰκάσται* is of frequent use, and will effectually restore the verse (see p. 70). Indeed it is no wonder that such verses should have been corrupted by men ignorant of their real nature. It was the latent diiambus, reduced to a cretic by syncopation, which chiefly shocked them. Looking on this as a palpable error, they soon discovered some particle which would produce either a diiambus or choriambus. As to the antispast they saw no difficulty in that, and would swallow the most absurd combination as such.

In the chorus, Philoct. 1081, are six or eight pairs of those anomalous verses, for the most part duly tallying with each. There is, however, one pair apparently incongruous; but this incongruity disappears when the verses are properly scanned and arranged, 1141, 1164.

S. 1. ἀνδρός τοι τὸ μὲν εὖ δίκαιον εἰπεῖν·  
εἰπόντος δὲ μὴ φθονερὰν.

˘|˘ -- - ˘ | ˘ - ˘ - | ˘ - -  
˘|˘ -- ˘ | - ˘ ˘ - |

A. 1. πρὸς θεῶν, εἴ τι σέβῃ ξένον, πέλασσον  
εὔνοίᾳ πάσῃ, πελάταν.

˘|˘ -- - ˘ | ˘ - ˘ - | ˘ - ˘  
- | - - - | - ˘ ˘ - |

The verses 1 are apparently Phalæcian. They are made acatalectic by the anacrusis of verses 2. The final bacchius of S. 1. requires a short anacrusis to complete it, supplied by S. 2; while the clausula

of A. 1, which is not a bacchius, but an amphibrach, requires a long syllable, with which A. 2 is accordingly furnished. Hence the verse A. 2 is not one of the sort above-mentioned at all, since its first syllable properly belongs to the preceding verse. We may see here a diambus answering to an antispast. It is no wonder that metres, so often found side by side, should sometimes be made antithetical; and we have given (and shall give other) examples of the like. He that is dissatisfied with this must alter verse S. 2, to make it antithetical to its fellow;  $\mu\eta\ddot{\epsilon}$  for  $\ddot{\epsilon}\mu\eta$  would give the required spondee. This would throw  $\alpha\pi\sigma\nu\tau\sigma\zeta$  back upon the preceding clause, and perhaps lead to a better explanation of that difficult verse. It is the business of one speaking justly to speak the good qualities of a man, nor to, &c. For the “*trajectæ vocum*,” see Brunck’s note.

It may be worth while to examine what the proper scansion of such verses is. If we should make them polyschematisous Glyconics, we must strike off the first syllable for anacrusis, and scan thus :

- | - - - | - u u - |

But there are strong objections to this. If two of these succeeded each other, as in vv. 1102-3. This anacrusis would cause a pause of four times between the verses, and force the choriambus to serve as a clausula, an office to which it is incompetent. So also in v. 1123 :

1. οἵ μοι, μοι καὶ που πολιᾶς
2. πόντου θινὸς ἐφήμενος.

- | - - - | - √ √ - | ~ Λ |  
 ≈| ≈ - - √ | √ - √ - |

Here again v. 1 has no clausula or cadence, though followed by a pause of five times, nor can the two verses be considered as one, an asynastete, because the verse 2 is equally destitute of any cadence, and this is the only remedy in the case. But there is a direct proof of the mode of scansion, from Trach. 843 :

1. ὡν ἦδ' ἀ τλάμων ἀοκνον
2. μεγάλαν προσορῶσα δόμοισι βλάβαν.

The verse 2 is apparently anapæstic. But if it were scanned as such there would be produced the most ridiculous jargon. It must be scanned in the triple rhythm  $\frac{3}{4}$ , thus,

| √ √ - √ √ | - √ √ - | √ √ - Λ |

Now this scansion must be erroneous, since it produces a clausula which is absurd in the rhythm. Moreover, a pause would be absurd, because in the antithetical verse a word is divided between it and its successor. Therefore it is past doubt that the verse must be acatalectic; and the only possible means of making it so, is to bring down to it the last syllable of verse 1, whereby it becomes

2. | - √ √ - | √ √ - √ √ | - √ √ - |

Thus the choriambus of verse 1 is spoiled, and the  
 n 2

remaining part must be scanned as an Ionic a *majore*, and the whole verse thus,

| - - - | - - u u | -

Let us apply this process to a couple of those verses. Phil. 1081 :

S. 1. ὁ κοῖλας πέτρας γύαλον  
θερμόν τε καὶ παγετῶδες, ὡς σ'.

A. 1. ὡ τλάμων, τλάμων ἄρ' ἐγὼ  
καὶ μόχθῳ λωβατὸς, ὅς ἦ—δη.

The verses 1 would each be scanned thus :

| - - - | - - u u | - ~ |

The pause is remarkably appropriate in those verses, which are of the elegiac cast, and there is the like in the dochmius and elegiac pentameter.

If the verse A. 2 were scanned as a polyschematistous Glyconic, i. e. with long anacrusis, both verses should be scanned thus :

S. 2. - | - u - u | u - u - |

A. 2. - | - - - | - u u - |

These verses do not seem sufficiently symmetrical, a polyschematistous Glyconic answering to a regular. But to scan them otherwise, some changes must be made. We can see, without any consideration of the scansion, that the sense requires the two last words of A. 2 to be transposed; for *ἦδη* is equally preposterous, whether it be connected with *δλοῦμαι* or *ὑστερον* (see the place). Accordingly, Brunck passes it over in his translation. Making

this change, we restore the verse to the usual form of a syncopated Glyconic hypercatalectic, scanned thus:

A. 2.  $\text{˘|˘---˘|˘-˘-| -}$

The verse S. 2 will accord with this if we blot out  $\tau\epsilon$  with Hermann, and write  $\sigma\epsilon$  in full.

S. 2.  $\text{˘|˘---˘|˘-˘-| ˘}$

No danger of hiatus. The verse S. 2 is followed by a pause of five times, and A. 2 of four.

It may be said that as  $\ddot{\omega}$  is frequently "extra metrum," the verse 1 should be scanned with anacrusis, and be made polyschematistous Glyconic. But this cannot be, because the verses 2, having each anacrusis, would cause a pause of five times to intervene, forcing the choriambus to serve as a clausula, for which it is unfit.

There is scarcely a verse of these songs which does not require some repairs. They are out of tune by length of time and bad performers.

This syncopated Glyconic was spoiled by this transposition: that of Brunck, by bringing  $\delta\delta'$  from the next verse, to which it originally belonged, and where it is evidently much more at home.

S.  $\gamma\epsilon\lambda\tilde{\alpha}\mu\tilde{\alpha}\nu, \chi\epsilon\rho\tilde{\iota}\pi\acute{\alpha}\lambda\lambda\alpha\upsilon.$

A.  $\chi\tilde{\omega}\rho\alpha\varsigma\delta\delta'\delta\tilde{\rho}\epsilon\sigma\iota\beta\acute{\alpha}\tau\alpha\varsigma.$

$| \text{˘---˘| ˘---|}$   
 $| \text{˘-˘-˘-˘| ˘---|}$

We do not write  $\text{o}\acute{\nu}\rho\epsilon\sigma\iota\beta\acute{\alpha}\tau\alpha\varsigma$ , because this would give the verse anacrusis, which it ought not to have.

-| = u u - u | u - - u |

These Pherecrateans are sufficient to show that, if a choriambus or diiambus concludes a verse in these songs, followed by a pause, the verse is corrupt, or the scansion erroneous. Thus the two next verses,

S. 2. *τὰν ἐμὰν μελέον τροφὰν,*  
3. *τὰν οὐδείς ποτ' ἐβάστασεν,*

cannot both be scanned as Glyconics, which they seem to be, because the first verse would be destitute of cadence, though followed by a pause of five times. They must be scanned thus, by an Ionic a majore and Glyconic,

=| = u - u u | - u -  
=| = - - u | u - u u

The anacrusis of this first verse makes the verse A. which it follows, acatalectic.

There is another sort of syncopated Glyconic which has escaped the depredations of scholiasts and critics, because they could give it a well-known name. When a diiambus follows a ditrochee, the concurrent short syllable can be united into one long. This would produce a verse of seven syllables like the former, differing from it in having the second syllable short as well as the sixth. The first syllable is not indifferent, as in the former verse. The instances of this are very numerous.

Agam. 185 :

*τόσσον ἐν ποίμναις πιτνῶν.*

| - u - =| = - u - |

This would be called a trochaic dimeter catalectic. But the spondæo-trochaic measure belongs to a rhythm totally different from that of the verses among which this verse is uniformly found.

The tragic writers gave this verse with great variety. They added an hypercatalectic syllable, generally subservient to the epiploce, as in Trach. 97 :

*τοῦτο καρύξαι τὸν Ἀλκμή-*  
 | - √ - √ | √ - √ - | -

It is found frequently with anacrusis, without the hypercatalectic syllable. Ibid. 100 :

*ἡ ποντίους αὐλῶνας, ἡ*  
 - | - √ - √ | √ - √ - | -

This syllable is also frequently subservient to the epiploce, and belongs to the preceding verse, as in Hippol. 755 :

*ἡ γὰρ ἀπ' ἀμφοτέρων,*  
*ἡ Κρησίας ἐκ γᾶς, δύσορνις.*  
 | - √ √ - | √ √ -  
 - | - √ - √ | √ - √ - | -

It often has both anacrusis and the hypercatalectic syllable. Trach. 102 :

*εἰπ', ὡς κρατιστεύων κατ' ὅμια*  
 - | - √ - √ | √ - √ - | √

This last is the third verse of the Alcaic strophe, as generally used by Horace :

“ *Silvae laborantes, geluque.* ”

It is remarkable that all these changes rung upon the same fundamental verse, are exemplified from the same chorus: Trach. 94. Three of them are also found in three successive verses in the chorus, *Œd. Colon. 1044.*

1. The original verse, the apparent trochaic diameter catalectic:

*προσπόλων Ἐϋμολπιδᾶν.*

2. With the hypercatalectic syllable,

*κλῆς ἐπὶ γλῶσσᾳ βέβακε.*

3. With anacrusis, without the hypercatalectic syllable,

*θνατοῖσιν, ὅν καὶ χρυσέα.*

The verse was lengthened by prefixing to it, instead of the single syllable, a second epitrite, or Ionic a minore. Med. 41:

*Ἐρχεται τιμὰ γυναικείῳ γένει.*  
 ≒|≈ - √ - | - √ - ≒|≈ - √ - |

*Œd. T. 863:*

*εἴ μοι ξυνείη φέροντι  
 μοῖρα τὰν εὖσεπτον ἀγνείαν λόγων.*

The short verse, the first of the strophe, is set down to show the rhythm:

≈|≈ - √ - | - √ √ - |

By adding the ponderous clausula of the bacchius, instead of the single syllable, was made the syncopated Phalæcian. This verse also is of both forms.

—See p. 19.

This clausula has also been added to that variety of the verse which is furnished with anacrusis.

Œd. Tyr. 864 :

*Ἐργων τε πάντων ὡν νόμοι πρόκεινται.*  
 - | - √ - √ | √ - √ - | √ - - η |

It is due to Hermann (and after him Wunder) to say, that he knew that such verses as this last were not Iambic (see Wund. consp. m. l.), although he saw that they were answered by Iambics seemingly regular, as in this instance.

*ἀ μὴ πίκαιρα, μηδὲ συμφέροντα.*  
 √ | √ - √ - | √ - √ - | √ - -

But unluckily they did worse than leaving them Iambic. They scanned them by two third epitrites and a bacchius, the music for which would not be endured by the Hottentots.

The evident and certain scansion of this antithetical Iambic trimeter catalectic affords a proof equal to mathematical, that we have scanned the other verse, the syncopated one, rightly. As the clausula of the Iambic is the bacchius, it is evident that we must strike off a bacchius for the clausula of the other verse, viz. the word *πρόκεινται*. It is also evident and certain that the metre which precedes this clausula must be a full and perfect one ; we must therefore reckon backward six times, and so we shall find that a bar must divide the *ω* in *πάντων*. There are then eight times left, whereof six suffice for the first bar, and therefore the first syllable must be excluded from the bar, and be-

come anacrusis. This syllable is indifferent as it ought to be, as appears from verses of this sort in Philoct. 675 and OEd. T. 695. The scansion of the shorter verses can be similarly demonstrated, as shall be shown when we come to treat of the Alcaic strophe.

There are yet two other varieties. The form mentioned above, produced by prefixing a second epitrite, received a finish, necessary in certain rhythms, by having the clausula of a single syllable annexed to it.

*εἴθ' ἀελλαία ταχύρρωστος πελειὰς.*  
 ≈|˘ ˘ - - | - ˘ - ≈|˘ - ˘ - | -

This and its fellow are probably the only two of the sort extant. They were produced by Gaisford against Bentley, who asserted that no such thing was to be found as a regular trochaic trimeter. And instead of a second epitrite, Æschylus prefixed a third, or diiambus. Agam. 210.

*ρειθροῖς πατρῷους χέρας, βωμοῦ πέλας.*  
 ≈|˘ - ˘ - | - ˘ - | ≈|˘ - ˘ - |

We now come to another sort of syncopated verses, which I call Pherecratian, because the antispast and ditrochee predominate in them as the principal metre, though very frequently the Ionic a majore, and its resolution, the mesomacrum, is admitted.

1. The pure antispast. Ajax, 1188, 1195 :

S. δορυσσόντων μόχθων  
ἄταν ἐπάγων.

| υ - - ˘|˘ - - η |  
- - υ υ | -

A. ἔδειξ ὅπλων Ἐλλη-  
σι τὸν κοινὸν Ἀρη.  
υ - - ˘|˘ - -  
υ | - - υ υ | -

The Ionic a majore dochmius suits the subject  
(μόχθων).

2. A pure antispast and resolved bacchius. Orest.  
825 :

βεβάκχευται μανίαις.  
| υ - - ˘|˘ υ υ - η |

3. The antispast with anacrusis. Electr. (Soph.)  
511 :

δυστάνοις αἰκίαις.  
˘|˘ - - ˘|˘ - - η |

If αἰκίαις were written here the Pherecratean would  
be obvious to every one. But it would be erro-  
neous to write it so, for there would then be an ac-  
cent where the poet intended there should be none.

4. The pure antispast resolved. - Ajax, 704 :

δ Δάλιος εὐγνωστος. -  
| υ - υ υ ˘|˘ - - η |

5. The impure resolved. Trach. 861 :

τάνδ' Ὁιχαλίας αἰχμῆ.  
˘|˘ - υ υ ˘|˘ - -

In the chorus Trach. 823 the reader will find a great number of these verses. Beginning at v. 840 there is a continued set, concluded by one which is not syncopated.

*προφαίνει δολίαν καὶ  
μεγάλαν ἄταν.*

| ~ - - ~ | ~ - - η |  
  ~ - - - | - ~ |

6. The resolved ditrochée. Ibid. 829 :

*ἴμπεδα κατουρίζει.*

| - ~ ~ ~ ~ | ~ - - η |

7. The regular ditrochée. Orest. 685 :

*ἄ νιν εὐείλοισιν.*

| - ~ - ~ | ~ - - η |

Æschylus, Choeph. 942, resolves both the ditrochée and the bacchius :

*ἄξεν', ἀδόλως δολίαν.*

| - ~ ~ ~ ~ | ~ ~ ~ - η |

8. Euripides, Phœniss. 191, resolves the first metre :

*ὑπεράνορα κοιμίζεις.*

| ~ ~ ~ ~ ~ | ~ - - η |

9. The Ionic a majore. S. Electr. 509 ; CEd. Col. 1087 :

*πρόρριζος ἐκριφθεὶς  
γὰς τᾶσδε δαμούχοις.*

| - - ~ ~ | ~ - - η |

Œd. T. 1105 :

1. εἴθ' ὁ Βακχεῖος θεὸς,
2. ναίων ἐπ' ἄκρων ὄρεος,
3. εὔρημα δίζατ' ἔκ του
4. νυμφᾶν Ἐλικωνιάδων,
5. αἵς πλεῖστα συμπαίζει.

Ver. 1 is a syncopated Glyconic :

| - u - u | u - u |

Ver. 2, prosodiac. Ver. 3, a Pherecratean, or Iambic dimeter catalectic. Ver. 4, a prosodiac verse; and v. 5, a syncopated Pherecratean, whose metre is Ionic a majore.

| - - u u | u - - η |

Editions and MSS. have ὄρέων in ver. 2. This would produce a most inconcinnous pause between verses 2 and 3, while there is none possible between the antithetical verses. Ὁρέος may signify Cyllene or Cytheron. The whole of the strophe is dedicated to the latter, and its use by a Theban, in relation to Bacchus, could not be ambiguous. Moreover, his residence there is intimated by his intimacy with a nymph of a neighbouring mountain. Brunck reads αἰστι. Male Aldus et veteres codd. αἵς !

10. The resolved Ionic a majore. Orest. 828 :

Ἄγαμεμνόνειος παῖς.

| u u - u u | u - - η |

The verse mentioned before from Hippol. 560,

φονίψ κατεύνασεν, .

which has so perplexed the critics, is exactly of this form. In v. 5 above, for Brunck's *αἰσι*, Hermann reads *αἰς* of the MSS., but changes the last word of v. 4 to 'Ελικωνίδων. This reading would serve very well with Brunck's *αἰσι*, as well as with *αἰς*. With 'Ελικωνίδων and *αἰσι* the verse 4 would be an Ionic a majore dimeter, acatalectic by help of the anacrusis of the next verse, which latter would then be a syncopated Pherecratean, having a mesomacrum for the Ionic metre. Both would be scanned thus :

| - - u u | - u -  
=| = u - u | =| = - - η |

CEd. Tigr. 875 :

1. ἀκροτάταν εἰσαναβᾶσ'
2. ἀποτόμαν ὕρουσεν
3. εἰς ἀνάγκαν, ἔνθ' οὐ
4. ποδὶ χρησίμω χρῆται
5. καλῶς δ' ἔχον πόλει πάλαισμα
6. μήποτε λῦσαι θεὸν αἰ-
7. τοῦμαι θεὸν οὐ λήξω
8. ποτὲ προστάταν ἵσχων.

| - u u - | - u u - |  
u u u - =| = - - η |  
- u - =| = - - η |  
u u - u =| = - -  
u | - u - u | - u - u |  
- u u - | - u u - |  
- - u u | - - - |  
u u - u =| = - - η

Verses 2, 3, 4, 8 are syncopated Pherecrateans. Verse 7 would be one likewise, by making θεὸν a monosyllable, and blotting out εν in the strophe. We should then have the three last verses a repetition of the three first—a da capo. Ver. 4 is made acatalectic by the anacrusis of ver. 5. I write ὑψιπετεῖς (ἀπὸ ὑψούς πέσοντες, Suid.) in the strophe, and if Ὁλυμπιος μῆτηρ be not allowable, Ὁλύμπιος πάτηρ, or δὲ πάτηρ, would suffice, at least for the metre. Themis ex Jove, Justitiam, Legem, Pacemque suscepit, vi compressa. Hoffman. Hermann has taken more liberties with these verses than Triclinius. If the reader pleases to exercise himself he will be able to root out (eruere) eight of such Pherecrateans from the chorus, Philoct. 827, in each song. Ver. 5 above may be scanned as Iambic, but the hypercatalectic syllables being simultaneously short, mark the syllables as not cæsural. Brunck's νιν, after ὥρουσεν, would make ver. 2 acatalectic, like its fellow, and ver. 6.

Erfurdt refers to Electr. (S.) 502 for the same “numeri” as in his reading. This is a mistake. The “numeri” there are in favour of Brunck's reading, *alσι*. He might have found the same “numeri” for the choriambic or prosodiac verse nearer home. It is a repetition of verse 2, a strong point in its favour. The choriambus would be fatal to *alσι*. Brunck was right in thinking the verse

*iη̄ιε Φοῖβε*

defective; *Φοῖβε σοι* would answer the critic, and

σοι Φοῖβε, a molossus, would suffice for the choriambus. Δάλει σοι would be perfect.

This verse is found in composition very frequently. *Aesch.* S. C. T. 363 :

ποτὶ πτόλιν δὸργάνα πυργῶτις.  
| u - u - | - u - ˘|˘ - - ˘|

Soph. Electr. 513 :

οὐ τίς πω ἐλειπεν ἐκ τοῦδος οἴκου.  
| - - u u | - u - ˘|˘ - - ˘|

Hippol. 164 :

ἢιξέ ποτε νηδύος ἀδ' αὔρα.  
| - - u u | u - u u ˘|˘ - - ˘|

ἢιξε vulgo. Legendum esse ἢιξεν ob metrum monuit Porsonus ad Med. 76, in Addendis. Monk.

S. C. T. 118 :

ἀλλ' φέτερος, πάντελές, πάντως.  
˘|˘ - - u | - - u ˘|˘ - - ˘|

Scholefield's arrangement is ruinous to the metres here.

Orst. 329 :

φυγὰς ἀποσταλεῖς δμαίμου λώβρα.  
| u u u - u | - u - ˘|˘ - - ˘|

Antig. 833 :

δαίμων δμοιοτάταν κατευνάζει.  
˘|˘ - - u - | u u - u ˘|˘ - - ˘|

It is remarkable that a molossus is found very frequently combined with this verse. Ajax, 1191 :

-αν δύστανον ὄνειδος Ἑλλάνων.  
| - - - | u u - u ˘|˘ - - ˘|

Electr. (Eur.) 161:

πικρᾶς δ' ἐκ Τροίας δδον βουλᾶς.  
| - - - | - - υ ˘ ˘ - - η |

Antig. 945:

τυμβήρει θαλάμῳ κατεζεύχθη.  
| - - - | υ υ - υ ˘ | - - η |

Med. 186:

πένθος γὰρ μεγάλως τόδ' ὀρμᾶται.  
| - - - | υ υ - υ ˘ ˘ - - η |

Electr. (Eur.) 116:

κούρα καὶ με τέκε Κλυταιμνήστρα.

Ajax, 597:

που ναίεις ἀλίπλαγκτος, εὐδαίμων.  
| - - - | υ υ - υ ≈ ≈ - - ῃ |

The metre antithetical to the molossus here is a ditrochee, as  $\xi\acute{\eta}\nu\epsilon\sigma\tau\iota\ \mu\acute{\epsilon}\nu\ \acute{\epsilon}\phi\acute{\epsilon}\delta\rho\acute{\alpha}\varsigma$ ,  $\omega\ \mu\iota\iota\ \mu\iota\iota$ . In Phœn. 101 and seq. are several sets of verses in which this sort of Pherecratean predominates:

1. ὅρεγε νῦν, ὅρεγε γεραιὰν
2. νέᾳ χεῖρ' ἀπὸ κλιμάκων,
3. ποδὸς ἵχνος ἐπαντέλλων.

**Ver. 1 is a resolved Glyconic:**

| u u u - u | u u u u - |

### Ver. 2, a polyschematistous Glyconic :

| u---u | -u u - |

### Ver. 3, a syncopated Pherecratean:

| ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ |

Ver. 107 :

ώ πότνια παῖ Δατοῦς·  
 ἵω Ἐκάτα· κατάχαλκον ἀ-  
 παν πεδίον ἀστράπτει.  
 | - u u u ˘|˘ - -  
 u | - u u - | u u - u u |  
 - u u u ˘|˘ - - ˘ |

Ver. 112 :

ἀρά γε πύλαι κλείθροις,  
 χαλκόδετα τ' ἔμβολα λαϊνέ-  
 οις Ἀμφίονος ὄργανοις  
 τείχεος ἥρμοσται.  
 | - u u u ˘|˘ - -  
 ˘|˘ u u u - | u u - u u |  
 - - - | u u - u ˘|˘  
 - u u ˘|˘ - - ˘ |

These verses are the same as the former, if we write *bis*, as in modern music, to the second verse of the former set.

Iphig. A. 1332 :

-αν μήτ' ἀνταίαν Ἐυρίπῳ πνεῦσαι πομπάν.  
 | - - - | - - - | u - - ˘|˘ - - ˘ |

Phœn. 359 :

ἀνὰ δὲ Θηβαίαν πόλιν  
 ἐσιγάθη σᾶς εἴσοδος νύμφας.  
 u u u - ˘|˘ u u u  
 u | - - - | - - u ˘|˘ - - ˘ |

In the dactylic measure there can be no syncopation, nor in the regular anapaestic. Not so in the freer sort, for when an anapæst follows a dactyl,

the concurrent short syllables may be blended into one long. Accordingly there are examples of this, which indeed are not numerous.

Hecub. 74 :

*δε μόνος, οἴκων ἄγκυρ' ἄτ' ἐμῶν.*  
| - √ √ | - - | - √ =| √ √ - |

Med. 135 :

*οὔδε συνήδομαι, γύναι.*  
| - √ √ | - √ =| √ √ - |

Electr. (S.) 200 :

*ἡν δ ταῦτα πράσσων.*  
| - √ √ | √ √ √ - | -

Med. 183 :

*τί πότ' ἀναστένεις.*  
| √ √ √ √ √ - |

Orest. 1009 :

*πολυπόνοις ἀνάγκαις.*  
| √ √ √ √ √ - | -

It is in this rhythm that Seidler's dochmius should be looked for; and accordingly this is an instance, if we please to consider the two bars as one. But the number of this sort that can be found would scarcely fill a book, if the pseudo-anapæstics be rejected, such as those beginning v. 176, CEd. C. Indeed this last verse may be scanned in the usual manner, and the rhythm preserved by changing the *ἄγωγή*, or time, i. e. by making each long note  $\frac{2}{3}$  or  $\frac{4}{3}$  (the latter is better suited to the expression) of the former long note, and the short notes in the

same proportion. There is another verse among the anapæstics of Hecub. 210,

*ά τάλαινα κείσομαι,*

which *must* be accommodated to the duple rhythm in this way, for otherwise it cannot be scanned in that rhythm. Indeed there may be an error of the text. *Τριτάλαινα* would make every thing smooth, and the verse to be scanned as a syncopated anapæstic.

| - u u | - u ≈ | ≈ u - |

However there is nothing more common in modern music than such *χρόνοι* *ἄλογοι* in this rhythm.

## CHAPTER IV.

## RHYTHMICAL ANALYSIS OF A CHORUS.

IN order to illustrate the principles which have been laid down, we shall now attempt the analysis of one or two whole strophes. This cannot but be allowed to be a very lubricous proceeding, since there is scarcely a single strophe wholly the same as when first written. Any one who considers the various ordeals each verse had to pass,—the mistakes of transcribers, scholiasts, and critics,—cannot but allow this to be true to a moral certainty. The scholiasts and critics have proved themselves, by their writings, absolutely ignorant of rhythm. Some of them had attained a partial and imperfect knowledge of metres. This unfortunately was calculated to do much more mischief than a total ignorance ; for these men, fancying that they had fathomed the bottom of the science, transposed, altered, and divided, so as to suit their own notions. Hence it is an easier matter to encounter a strophe corrupted by a transcriber only, than by a Triclinius or Brunck. And the strophes which I have found most satisfactorily and easily manageable, were those whose apparent difficulty (because they were somewhat out of the common way) had put them beyond the reach of such men, who denounce them as wholly corrupt.

Hence it is that the edition of Aldus is so valuable. He probably knew little or nothing of metres, an art which I think was first attempted to be revived by King. Add to this, that the addition or subtraction of a single particle, or short syllable, is capable of producing inextricable difficulty, by deranging the isochronism in the metres. There is therefore a reasonable claim to indulgence if the first attempt of the sort may not give results in all respects perfectly satisfactory. Indeed time is required to bring every discovery to its highest perfection, and our successors will accomplish what we may have failed in. We shall take our examples from the choruses of Hecuba and Medea, because, being familiar to every one since his school-days, their ordinary scansion is best known.

Hecub. 448 :

S. 1. *Αὔρα, ποντιὰς Αὔρα,*  
*ἄτε ποντοπόρους κομίζεις*  
*θοὰς ἀκάτους ἐπ' οἴδμα λίμνας,*  
*ποῖ με τὰν μελέαν πορεύσεις ;*  
*τῷ δουλόσυνος πρὸς οἴκον*  
*κτηθεῖσ' ἀφίξομαι ;*  
*ἢ Δωρίδος δρυμον αἴας,*  
*ἢ Φθιάδος, ἔνθα καλλίσ-*  
*των ὑδάτων πατέρα*  
*φασὶν Ἀπιδανὸν πεδία λιπαίνειν ;*

A. 1. *ἢ νάσων, ἀλιήρει*  
*κώπᾳ πεμπομέναν τάλαιναν,*

οἰκτρὰν βιοτὰν ἔχουσαν οἴκοις,  
 ἐνθα πρωτόγυνός τε φοῖνιξ,  
 δάφνα θ' ἵεροὺς ἀνέσχε  
 πτύρθους Δατοῖ φίλα,  
 ὡδῖνος ἄγαλμα δίας,  
 σὺν Δηλιάσιν τε κούραις,  
 Ἀρτέμιδός τε θεᾶς  
 χρυσέαν ἄμπυκα τόξα τ' εὐλογήσω;

The final verse, or Phalæcian, certainly shows the rhythm to be that called  $\frac{6}{3}$  by the moderns, which can admit no clausula but the single syllable, cretic, bacchius, or a fourth pæon, equivalent to either of the latter. Each bar contains six times, and the first and fourth are accented.

The verses 1 are Pherecratean :

$\text{=}| \text{=} - - \text{v} | \text{v} - -$

The verses 2, Glyconic hypercatalectic, or Hippoactean :

S. 2.  $| - \text{v} - \text{v} | \text{v} - \text{v} - | -$

A. 2.  $\text{=}| \text{=} - - \text{v} | \text{v} - \text{v} - | \text{v}$

It will be seen that the anacrusis of A. 2 renders A. 1 acatalectic, while there is a pause of one time between the verses S. 1 and 2; but this is a discrepancy of no moment, and it takes away the possibility of an hiatus between the verses S. The verses 3 are apparently Ionic a majore, the verse A. being of the most perfect form, while the verse S. is acephalous. This latter is a strong objection

to scanning them as Ionic, but there is another, which is insuperable, that the clausulæ would be spondees, totally unsuited to the rhythm. We must therefore have recourse to the epiploce, by bringing down the hypercatalectic syllables of the verses 2, which will change them to Phalæcian verses the same as verses 10.

S. 3. | - v - v | v - v - | v - - q |

A. 3. v - - v | v - v - | v - - q |

It is worth while to observe how admirably the first syllables of the verses 3 are accommodated to the final syllables of the verses 2, so as to preserve the most perfect isochronism. The verses 4 are Glyconic hypercatalectic, whose final syllables are not transferable, i. e. are clausulæ.

S. 4. | - v - v | v - v - | - ~ |

A. 4. | - v - v | v - v - | - |

These verses are destitute of anacrusis, therefore a pause of one time separates them from the verses 3, as indicated by the *σημεῖα*. They are themselves also followed by a full pause of four times, the verses 5 being destitute also of anacrusis. These latter are Ionic a majore dimeters. S. 5 is hypercatalectic by the half of the final long syllable. This half, transferred to S. 6, changes it to an antispastic dimeter catalectic. But there is nothing superfluous in A. 5,—nothing to transfer. Therefore the palimbacchius of S. 6 becomes a molossus in A. 6. They are therefore scanned thus:

S. 5. | - - u u | - u - - | -  
- - u | - u - - |

A. 5. | - - u u | - u - - u |  
- - - | - u - - |

There are verses in the next strophe of similar scansion. Hecub. 475 :

S. 1. λοῦσ' ἀνθοκρόκοις πήναις.  
ἢ Τιτάνων γενεὰν.  
| - - u u | - - - |  
- - - | - u u - |

A. 1. ξείνῃ χθονὶ δὴ κέκλημαι  
δούλα, λίπονσ' Ἀσίαν  
| - - u u | - u - - | -  
- - u | - u u - |

Editions have ἀνθοκρόκοισι. Porson tells us that even manuscripts are of no authority with respect to the *u* paragogic.

A similar process adopted in scanning the remaining verses, will make them alternately antis-  
pastic and Ionic, as before. The verses 7 are Ionic  
dimeters, hypercatalectic by a time. This trans-  
ferred to the verses 8, will transmute them from ap-  
parent Ionic to Glyconic hypercatalectic, thus :

S. 7. | - - u u | - u - - | -  
- - u | u - u - | -

A. 7. | - - u u | - u - | - | -  
- - u | u - u - | -

Now, to see what is to be done with the hyper-  
catalectic syllable thus resulting, we must look to

the verses 9. We must scan these in the triple rhythm, not by dactyls, as men ignorant of rhythm have done. Therefore an anapæst or iambus must serve as clausulæ, an office for which they are totally inadequate. Here therefore we must again use the epiploce, and try the result, which would be, apparently,

S. 9. | - - u u | - u u ˘ ˘ |

A. 9. | - - u u | - u u - | ~ ~ |

each a prosodiac verse. This would answer very well, were it not for the verse A. 10, a Phalæcian with anacrusis, scanned thus,

˘ ˘ - - u | u - u - | u - -

Now this anacrusis causes a pause of five times, as expressed by the *σημεῖα*, between the verses A. 9 and 10. Therefore the choriambus is a clausula, and it is incapable of such an office, though no metre can be better adapted to the rhythm, in any other place but the last. Moreover this pause is inconcinnous, for the pause between verses S. 9 and 10 is but of one time. This defect would be taken away by making the first of *χρυσέαν* short with Elmsley. But a safer process is to make *θεᾶς* a monosyllable, changing the choriambus to a cretic. Accordingly the antithetical metre is not a choriambus, but a first pæon, i. e. a cretic, having its last long syllable resolved. Indeed *τε* in A. 9 seems erroneous, crammed in by some who reduced S. 9 to dactyls.

From this scansion it appears that a more proper

arrangement of these verses would be the following :

S. 7. *ἡ Δωρίδος ὕρμον ἄι-  
ας, ἡ Φθιάδος, ἔνθα καλ-  
λίστων ὑδάτων πατέρα.*

There is an exact parallel for this pair of verses, which confirms the scansion. Orest. 1244 :

S. *Μυκηνίδες ὡ φίλαι.*  
 | - - u u | - u - ˘ |  
 A. *εἰλίσσετε νῦν βλέφαρα.*  
 | - - u u | - u u u

The first syllable of S. is long in Orest. 1475 again,

1. *δακτύλους δικῶν Ὄρεστας,*
2. *Μυκηνίδ' ἀρβύλαν προβὰς,*  
 | - u - u | - u - ˘ | ˘  
 - - u | - u - u | -

It is also long in Phœniss. 193. It is evident that the hypercatalectic time of verse 1 forbids our scanning verse 2 as an Iambic dimeter, which it seems to be.

Hecub. 633. Rhythm the same as before :

S. 1. *ἐμοὶ χρῆν συμφορὰν,  
 ἐμοὶ χρῆν πημόναν γένεσθαι,  
 Ἰδαίαν ὅτε πρῶτον ὄλαν  
 'Αλέξανδρος εἰλατίναν  
 ἐτάμεθ', ἄλιον ἐπ' οἴδμα ναυστολήσων  
 'Ελένας ἐπὶ λέκτρα, τὰν  
 καλλίσταν ὅδε χρυσοφα-  
 ḡς ἄλιος αὐγάζει,*

A. 1. πόνοι γὰρ, καὶ πόνων  
 ἀνάγκαι κρείσσονες κυκλοῦνται.  
 κοινὸν δὲ ἐξ ἴδιας ἀνοίας  
 κακὸν τῷ Σιμοντίδῃ γῆ  
 ὀλέθριον ἔμολε, συμφορά τ' ἀπ' ἄλλων,  
 ἐκρίθη δὲ ἔρις, ἀντὶν Ἰ-  
 δᾳ κρίνει μακάρων τρισ-  
 σάς παιδας ἀνὴρ βούτας.

The two first verses have been barbarously scanned by scholiasts, and after them by critics. They are catalectic antispasts and ditrochees. The verses 3 are Hippoactean; 4, polyschematistous Glyconic; 5, Phalæcian; 6, Ionic a majore dimeter; 7, an antispastic dimeter; and 8, syncopated Pherecratæan. They are scanned thus :

S. 1. | υ -- - η | - υ - η |  
 2. υ -- - η | - υ - η | υ -- -  
 3. ≈|≈ -- - υ | υ - υ - | - ~  
 4. | υ -- - υ | - υ υ - |  
 5. υ υ υ υ υ υ | υ - υ - | υ -- - η |  
 6. υ υ - υ υ | - υ -  
 7. ≈|≈ -- - υ | υ - υ υ  
 8. ≈|≈ - υ υ ≈|≈ -- - η |

We have taken the liberty of writing δδε for ό in S. 7, encouraged by verse 252 of this play :

φέγγος ἡλίου τόδε.

This is not absolutely necessary. But the ό should be syncopated, and I do not think it probable that Euripides so treated it.

There is an hiatus between S. 2 and 3, also another between A. 4 and 5. I think very slightly of this occurring in the choruses. I can see no reason why two vowels, in continued music, should give greater difficulty to the singer in cases like this, than if they were in the same word. It may be taken away by transposing the last words of S. 2, or by shortening the diphthong in *'Ιδαιαν*. I assert that the same syllable must be shortened in ver. 938 of this play, or the text altered. This diphthong is often short in other words, as is well known. Perhaps the subscribed iota at the end of A. 4, anciently written “a latere,” may have compensated for the other hiatus, or by lengthening the second of *όλεθριον*, we may blot out its first vowel.

We have already scanned the four first verses of the epode of this chorus, p. 52. They may be scanned differently by another arrangement :

ἐπὶ δορὶ καὶ φόνῳ καὶ  
ἐμῶν μελάθρων λώβῳ.  
στένει δὲ καὶ τις ἀμφὶ<sup>τὸν εὐροον Ἔυρώταν.</sup>

Verses 1 and 3 are Pherecratean or Anacreontic:

| ˘ ˘ ˘ ˘ - | ˘ - ˘

Verses 2 and 4, syncopated Pherecratean :

| ˘ - ˘ ˘ ˘ | ˘ - - ˘ |

Catalectic antispasts and ditrochees and syncopated Pherecrateans are often found, chiefly among

the dochmii of lugubrious subjects. Sophocles, Elect. 507, has a cretic, justly made to form a single verse :

τὰς ε γῆ.

Orest. 649 :

δίκη μὲν, καλῶς δ' οὖ.

Œd. T. 649 :

φρονήσας τ' ἄναξ, λίσσομαι.

| u --- u | - ~ | - u - η |

Antig. 256 :

φεῦ, φεῦ, φεῦ ὡ πόνοι βρότων, δύσπονοι.

≈|≈ --- η | - u - u | - ~ | - u - η |

S. C. T. 104 :

τί ρέξεις ; προδώσεις,

παλαίχθων Ἀρης,

τὰν τεὰν γᾶν ;

| u --- η | u --- η |

u --- u | - ~ η

≈|≈ --- η |

From the frequent use of this catalectic metre in elegiac subjects it arose that a dirge was denominated *νόμος Βακχεῖος* ; and it appears from Hecub. 685, that even dochmiae tunes were so denominated.

ὦ τέκνον, τέκνον

αἱ κατάρχομαι

βακχεῖον νόμον,

ἔξ ἀλάστορος

ἀρτιμαθῆς κακῶν.



We have transposed the words of our third verse, in order to make all symmetrical, and because they seemed to have been previously transposed by scholars for the purpose of carving out their Iambic dimeters. But without transposition the verses 2 and 3 would produce one elegant verse compounded of a distrochee and a syncopated Pherecratean :

*αὶ κατάρχομαι νόμον βακχεῖον.*

| - u - u | - u - u | - - - |

Hecub. 917. Rhythm as before :

S. 1. *ἐγὼ δὲ πλόκαμον ἀναδέτοις  
μίτραισιν ἐρόνθιμιζόμαν,  
χρυσέων ἐνόπτρων λεύσσουσ'*  
*ἀτέρμονας εἰς αὐγὰς,  
ἐπιδέμνιον ὡς πέσοιμ' ἐς εύνὰν.  
ἀνὰ δὲ κέλαδος ἔμολε πόλιν·  
κέλευσμα δ' ἦν κατ' ἄστυ Τροί-  
ας τόδ' ὡς παῖδες Ἐλλήνων, πότε  
δὴ, πότε τὰν Ἰλιάδα σκοπιὰν  
πέρσαντες, ἥξετ' οἴκους.*

A. 1. *λέχη δὲ φίλα μονόπεπλος  
λιποῦσα, Δωρὶς ὡς κόρα,  
σεμνὰν προσίζουσ'* οὐκ ἦ-  
*νυσ' Ἀρτεμιν ἀ τλάμων.*

ἄγομαι δὲ, θάνοντ' ἵδοῦσ' ἀκοίταν  
 τὸν ἐμὸν, ἄλιον ἐπὶ πέλαγος,  
 πόλιν τ' ἀποσκοποῦσ', (ἐπεὶ  
 νόστιμον ναῦς ἐκίνησεν πόδα,  
 καὶ μ' ἀπὸ γῆς ὥρισεν Ἰλιάδος·  
 τάλαιν', ἀπεῖπον ἄλγει.)

The verses 1, 2 are Iambic dimeters. Verses 3 may be called inverted Glyconics, the molossus taking the place of the antispast (as it often does), for the purpose of preceding the verse 4, a syncopated Pherecratean.—See p. 44. But unluckily the verse S. 3 is furnished with anacrusis, causing, by a pause of five times, the final diiambus of S. 2 to serve as a clausula, an office to which it is incompetent in this rhythm. We can have the just clausula, a cretic, by cutting off the first syllable of the verse 1 for anacrusis, thereby converting the iambics to trochaics. But Porson tells us that a great many manuscripts have δέ τοι in S. 1 rejected by him “propter metrum.” Restoring this in both verses 1, we should have the first iambic and the second trochaic forming together a periodical tetrameter hypercatalectic. Heading the verses 2 by the last syllables of the verses 1, we should scan the four verses thus :

| ˘ - ˘ - | ˘ ˘ ˘ ˘ ˘ ˘ |  
 - ˘ - ˘ | - ˘ - ˘ | - ˘ ˘ |  
 ˘ | ˘ - ˘ - | - - - |  
 ˘ - ˘ ˘ ˘ | ˘ - - ˘ |

The verses 5 are Ionic a majore; but they have

the unrhythymical clausula, the spondee. The epiploce cannot take away this blemish, since the verses 4 are catalectic. Therefore we must conclude the verses to be defective. The verse A. 5 is easily restored by writing *ἀπάγομαι* for *ἄγομαι*. The verse would then be a Phalæcian, having a perfect clausula. The speaker is represented as saying immediately before, that her husband had already lain down :

*πόσις ἐν θαλάμοις ἔκειτο.*

Hence nothing could be more appropriate than the following improvement of verse S. 5, the rather as she speaks of him as an *ἀκοίταν* immediately after.

*ἀμ' ἐπιδέμνιον ὡς πέσοιμ' ἐς εὐνὰν.*

The verses would then so exactly accord that the same *σημεῖα* will serve for both.

5. | υ υ υ - υ | υ - υ - | υ - - η |

Or we may write,

S. 5. *ἐπιδέμνιον ὡς πέσοιμ' εἰς εὐνὰν.*

A. 5. *ἄγομαι δὲ, θάνοντ' εἴδουσ' ἀκοίταν.*

Each is compounded of an Ionic majore and a syncopated Pherecratean, and the latter has a molossus for the ditrochée.

For this sort of correspondence Æschylus gives an exact parallel. S. C. T. 357, 363 :

S. *χαμάδις πέσων, ἀλγύνει κυρήσας.*

S. υ | υ - υ - | - - - | υ - - η |

A. πότι πτόλιν δ' ὄργάνα πυργῶτις.

A. | u - u - | - u - =| = - - η |

In order to scan the remaining verses S. they should be arranged thus, and the verses A. similarly :

6. ἀνὰ δὲ κελαδος ἔμολε πόλιν.
7. κέλευσμα δ' ἦν κατ' ἄστυ Τροίας τόδ' ὁ
8. παῖδες Ἑλλήνων, πότε δὴ
9. πότε τὰν Ἰλιάδα σκοπίαν
10. πέρσαντες, ἥξετ' οἴκους.

Verse 6 is an Iambic dimeter; 7, an Iambic dimeter, having a cretic annexed to it as a clausula. Verses 8 and 9 form a Pindaric tetrameter hypercatalectic; verse 10, an Anacreontic. They are scanned thus :

6. | u u u u u u | u u u u - |
7. | u - u - | u - u - | - u -
8. =| = u - - | - u u - |
9. u u - - | u u - u u | - η η
10. =| = - u - | u - -

The scansion of 8 and 9 is verified by this very combination of metres being found in the preceding songs, the strophe *á* and antistrophe *á*.

τοιὸν Ἑλλήνων νέφος ἀμ-  
φί σε κρύπτει, δορὶ δὴ δορὶ &c.

The resolution of the long syllables in verse 6 seems intended for the expression of tumult and rapid flight.

The verses 7 are not unusual. *Œd. C. 1742 :*

ὅπως μολούμεθ' ἐς δόμους οὐκ ἔχω.

*Hippol. 589 :*

τὰ κρυπτὰ γὰρ πέφηνε διὰ δ' ὅλλυσαι.

*Orest. 1366 :*

κεδρωτὰ παστάδων ὑπὲρ τέρεμνα.

The cadences of pure Iambic verses are imperfect, and a speaker cannot finish perfectly except at one of the cæsuras in the middle of the verse. This is suited to the nature of conversation, but is unsuitable for music. For the purposes of melody it was necessary to annex a perfect cadence, as the cretic in the two first of these instances and a bacchius in the third. There is the like in the verse 10.

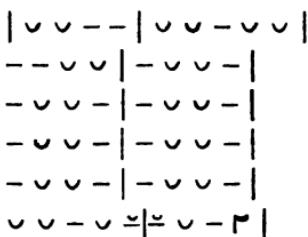
Most metrical critics (and Porson too) would scan some of those verses by dactyls, spondees, &c., confounding together rhythms essentially different. If the confounding of clausulæ is not to be endured, *a fortiori*, the confounding of the rhythms themselves is not. “In versibus certa est ac definita lex numerorum, quam sequi necesse est.” Cic. *Orat.* “Rhythmi, eodem modo quo cœperunt, currunt usque ad μεταβολὰν, i. e. transitum in aliud genus rhythmi. Quinc. 9, 4.” The truth is, that persons who were conscious of the impropriety of thus confounding rhythms, gave way to it on account of it being the received system. This

particularly relates to professors or teachers, who were obliged to obtain a knowledge of the system for the purpose of lecturing, although they may have hated it on account of its difficulty, and despised it for its absurdity. However it was this sort of scansion which gave rise to the charge of “jarring and irreconcileable rhythms” made by modern musicians against the ancient music.—Burney, H. M. 1, 82.

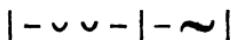
The modern editors and critics have, unwittingly, an epiploce of their own, endeavouring to make out symmetrical and similar verses by transferring syllables, i. e. by means of the division of words. Thus in Pers. 108, they write,

ξμαθον δὲ εὐρυπόροι-  
ο θαλάσσης πολιαι-  
νομένης πνεύματι λάβρῳ  
ἐσορῆν πόντιον ἄλσος,  
πίσυνοι λεπτοδόμοις πείσμασι, λα-  
οπόροις τε μηχαναῖς.

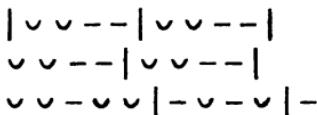
These are arranged so as to be all Ionics. There are three verses, the first, second, and fifth, which have anapæstic clausulæ, than which nothing can be more rhythmical. But unluckily a pause of two times must succeed each anapæst, and it cannot be proper that such a pause should divide a word. We shall set down the *σημεῖα* of each diameter, leaving the arrangement of the words to the reader. Instead of the regular Ionics he will find a diversified or polyschematistous system, thus,



There is an hiatus between the verses 3 and 4. I think the iota subscribed, which was anciently written “a latere,” might have prevented the hiatus. But the modern critics cannot object to this, because it equally affects their mode of scansion. To avoid this hiatus, the *σημεῖα* of the verse which should replace our third verse, should be,



after which,



In the former system we may observe a choriambic series, followed by an ἀνακλώμενος verse, and in the latter the Ionic system followed by a ditrochee, which the grammarians tell us has an irreconcileable antipathy to the Ionic metre. But in both we may see that the transition from one sort of metre to another is made by means of that neutral sort of metre, the mesomacrum.

The reduction of the epitrite by anaclasis of its first syllable produces another sort of intimate connexion between verses, which much resembles epiploce, and yet is certainly distinct from it, be-

cause there is no change produced in the apparent metrical system, nor in the names of either of the verses. This takes place when the pause at the end of the former of two verses is filled up by the anacrusis of the latter, whereby the two verses are entwined or dove-tailed into one another, so that the two verses are absolutely to be considered as one syncopated verse. We have given in the verses already scanned numerous examples of this sort of intimate connexion, so that now very few examples will suffice to show what is meant.

Thus in Hecub. 459 :

1. *ἡ νάσων, ἀλιήρει*
2. *κώπᾳ πεμπομέναν τάλαιναν,*
3. *οἰκτρὰν βιοτὰν ἔχουσαν οἴκοις.*



The deficient time of the final bacchius of v. 1 is supplied by the anacrusis of v. 2, so as to make the former acatalectic, and entwine the two verses into one. We have set down the third verse, to show the difference between this sort of synaphia and that arising from epiploce. The verse 3 is apparently Ionic a majore; but the final syllable of verse 2 transferred to it, changes its nature, rhythm, and name.

Very frequently the superfluous time is found in the first of two verses. In this case it is the second which is defective, and requires to be completed

by the hypercatalectic syllable or time of the first. Thus Orest. 820 :

$\tau\mu\bar{\omega}n\ \chi\acute{a}ri\bar{\iota}\ \dot{\epsilon}\bar{\zeta}\alpha\bar{n}\bar{\alpha}\bar{\psi}\bar{\eta}$   
 $\delta\bar{n}\bar{\sigma}\bar{k}\bar{\lambda}\bar{\epsilon}\bar{i}\bar{a}\bar{n}\ \dot{\epsilon}\bar{\zeta}\ \dot{\alpha}\bar{\epsilon}\bar{\iota}$   
 | - - v v | - v - - |  $\bar{\omega}$   
 - - v | v - - |  $\bar{1}$

Every one would call both these verses Ionic a majore, yet the second is not one, but a defective Pherecratean, completed by the hypercatalectic time of the first verse. This example shows the close affinity between this sort of connexion and the epiploce. Here the name and rhythm of the second verse is changed, as in epiploce, while the difference between this case and the former is only apparent, since each may be changed into the other by a different division of the verses, thus :

$\tau\mu\bar{\omega}n\ \chi\acute{a}ri\bar{\iota}\ \dot{\epsilon}\bar{\zeta}\alpha\bar{n}\bar{\alpha}\bar{\psi}\bar{\eta}$   
 $\eta\ \delta\bar{n}\bar{\sigma}\bar{k}\bar{\lambda}\bar{\epsilon}\bar{i}\bar{a}\bar{n}\ \dot{\epsilon}\bar{\zeta}\ \dot{\alpha}\bar{\epsilon}\bar{\iota}$

This sort of intimate connexion is found in measures of all sorts. *Œd. Colon.* 1557 :

$\kappa\bar{\alpha}\bar{\iota}\ \sigma\bar{\epsilon}\ \lambda\bar{i}\tau\bar{a}\bar{\iota}\bar{\varsigma}\ \sigma\bar{\epsilon}\beta\bar{i}\bar{\zeta}\bar{\epsilon}\bar{i}\bar{v}$   
 $\dot{\epsilon}\bar{n}\bar{n}\bar{\nu}\bar{\chi}\bar{i}\bar{w}\bar{n}\ \dot{\alpha}\bar{n}\bar{a}\bar{\xi}\bar{.}$   
 | - v v - | v - - |  
 $\bar{\omega}$  v v - v | - ~ |

Here the Anacreontic is made acatalectic by the anacrusis of the dochmius.

It is unnecessary to set down any more examples. Several may be observed in the verses already quoted, and others will be found in those which follow. The dramatic songs abound with such.

There is only one variety which is not of frequent occurrence, viz. when the anacrusis is detached, as in *Œd. Colon.* 698 :

οὐδὲ ἐν τῷ μεγάλῳ Δωρῖδι νάσῳ  
Πέλοπος πώποτε βλαστὸν.  
—|— — — | — — — | — — —  
| — — — | — — — | — — — |

The first verse is made acatalectic by the anacrusis of the second, and the verses so interwoven as to constitute one antispastic pentameter catalectic, although each is perfect in itself, the former a trimeter catalectic, and the latter a Pherecratean, having an anapaest for the first spondee, a form which has escaped the notice of metrical writers.

S. C. T. 357 :

S. παντοδαπὸς δὲ καρπὸς,  
χαμάδις πέσων ἀλγύνει κυρήσας.  
| — — | — —  
| — — — | — — — | — — — |

Here the Anacreontic is rendered acatalectic by the detached anacrusis of the next verse. *Æschylus* frequently uses the detached anacrusis ; but of all the ancient poets, of whom more than a few fragments have come down to us, Anacreon does so the most, having whole songs in every verse of which it is to be found.

It is evident that all verses ending with a full bacchius or cretic are susceptible of this intimate connexion, if the succeeding verse begin with an epitrite heptasemus of any sort. This sort of inti-

mate connexion is the cause, for the most part, which enables the choral and lyric poet to make elisions at the end of verses. Hephæstion tells us that Pherecrates united two of those verses, called Pherecretean, into one, *τὸ ἐκ τῶν ἀντισπαστικῶν δικατάληκτον, ὁ Φερεκράτης ἐνώσας δύμτυκτον ἀνάπαιστον καλεῖ ἐν τῇ Κοριαννοῖ.*

*"Ανδρες πρόσχετε τὸν νοῦν ἐξευρήματι καινῷ,  
συμπτύκτοις ἀναπαίστοις.*

≈|≈ - - - u | u - - - ≈|≈ - - - u | u - -  
≈|≈ - - - u | u - -

This scansion shows that Hephæstion was mistaken in calling this first verse asynartete and dicatalectic. It is not asynartete, because the verses are connected in the most intimate manner possible, the deficiency of the first Pherecretean being supplied by the redundant anacrusis of the next. So far from being dicatalectic, the verse is not even once catalectic, the third Pherecretean being dovetailed into the second, as the second into the first; so that the three Pherecreteans, spliced together, form one syncopated antispastic hexameter catalectic. Without occupying ourselves, at present, with the meaning of *ἀναπαίστοις*, we can see that nothing can be more appropriate to express this sort of intimate connexion than the word *συμπτύκτοις*, which was therefore probably intended for that purpose, the rather, on account of its close affinity to the term *epiploce* of the grammarians, applied to a sort of intimate connexion so like it, as

to be often scarcely distinguishable from it. We shall therefore express this sort of connexion by the term *σύμπτυξις*, *sympyxis*, in future, for the sake of brevity.

The ἀναπαιστοῖς of Pherecrates has been satisfactorily explained by the scholiast in Hephæstion. Gaisford points also to the authority of Julius Pollux, who says, 4, 111, ἡ δε παράβασις ὡς τὸ πολὺ μὲν ἐν ἀναπαιστίκῳ μέτρῳ, εἰ δὲ οὖν ἐν ἄλλῳ ἀνάπαιστῳ τὸ ἐπίκλην ἔχει. The words quoted above from Pherecrates have every appearance of belonging to the parabasis; and Gaisford, treating of polyschematistous Glyconics, says, “hoc versu, Porsono judice, in parabasi *Κραπατάλων* usus est Pherecrates.”—Gaisf. Heph. 355. So also the old comic poet Plato wrote the parabasis in antispastics, as appears from the fragment preserved by the scholiast in Aristoph. Pac. 733.

εἰ μὲν μή τι λίαν, ὡς 'νδρες,  
ἡναγχαζόμην στρέψαι  
δεῦρ', οὐκ ἀν παρέβην λέξιν—εἰς τοιάν δὲ ἐπῶν

—|— — — | — — — |  
—|— — — | — — — |

What then, if the process was the very reverse of that mentioned by the scholiast, that the old comic poets had originally written the parabasis in antispastics, denominated anapæstics, and that the name still adhered to the changed rhythm. We shall hereafter give reason to conclude that the term anapæst is more applicable to certain anti-

pasts than to the metre, to which it is now applied. Hermann at first proposed to read ἀντισπάστοις for ἀναπαίστοις, for which he was rebuked by Gaisford (Heph. 56), “Hæc emendatio metrum prorsus corruptit.” Forsooth, he wished to palm this word upon Pherecrates, because he embraced the opinion of the scholiast on Pindar, Olymp. 4, S. 7, who says, that the συμπτύκτοις ἀναπαίστοις were spondees. El. d. m. p. 604. “Pherecrates non de hisce versibus, sed de anapæstis spondæicis loqui videtur, quos, ut puto, statim prolatus esset.” But this is against the authority of Hephaestion, who could see none of those spondees which were to be forthcoming, while he must have been well acquainted with the writings of Pherecrates. They were certainly extant in his time. They are quoted by Suidas and Priscian, and largely by Athenæus and Julius Pollux in many places; and the latter gives a long extract from this very play.—Lib. 10, c. 46, p. 179. We may add, that Hermann, in his dissertation annexed to Heyne’s Pindar, expresses great contempt for the metrical knowledge of the same scholiast.—V. 3, p. 204. The spondæic anapæsts of Sophocles and Euripides, instead of being applied to the ribald and familiar subject of the parabasis, are used to express the gravest and most elegiac subjects.—Hecuba, 157, seqq.; Elect. (S.) 193, seqq.

The only authority for the age of Pherecrates is that of Suidas, who says that he was contemporary with the comic Plato. If so, he is falsely said to

be the inventor of the verse called Pherecratean, and of *σύμπτυξις*, for both these are found in the verses of Anacreon. But it is curious that in Od. 30 of Anacreon, consisting wholly of Pherecrateans, *σύμπτυξις* is studiously avoided. This song—a love song, was probably familiar to every one, and would make his claim to his new invention be received without dispute, though it is usual to find persons, like Horace, claiming to be originals, when they are only imitators. The only other set of continued Pherecrateans extant is found in S. C. T. 295. They are only six in number, and though symptyxis is not banished from them, it is plainly accidental. Horace has no continued Pherecrateans, but he has thirty-five single, each followed by a Glyconic, and the symptyxis reigns throughout. Indeed in two instances, in the same Ode, 1, 23, consisting but of three stanzas, there is an hiatus between the Pherecratean and Glyconic. This would be of no account, if we could suppose that he had imitated the Æolic poets. But Horace was a man of art, not a musical poet, and so probably did not make them. They are easily altered. That profound scholar and eminent musical writer Boëthius, rigidly preserves the symptyxis in a poem that may be said to consist wholly of Pherecrateans.

—Pag. 127, Edit. Delph.

“ Quisquis volet perennem  
Cautus ponere sedem.”  
=| = - - - | - - -  
=| = - - - | - - -

This seems borrowed immediately from Callimachus, Epigr. 39. But the latter was indebted to Anacreon.

$\tauὸ\ \rhoόδον\ \tauὸ\ \tauῶν\ \acute{\epsilon}\rho\acute{\omega}\tauων$   
 $\mu\acute{\iota}\zeta\omega\mu\epsilon\nu\ \Delta\iota\omega\mu\acute{\iota}\sigma\omega\cdot$   
 ˘ | ˘ - ˘ - | ˘ - -  
 ˘|˘ - - ˘ | ˘ - -

However there is no doubt that Boëthius had Anacreon in view as well as Callimachus, because he begins his Pherecrateans with an anapæst, in imitation of that elegant musical poet.

“ Simili surgit ab ortu,  
 Sitis ardescit habendo,  
 &c.”

So Anacreon, in a multitude of instances, as in Od. 42:

$\phi\thetaόνον\ οὐκ\ οἴδα\ δαϊκτὸν,$   
 $\phi\thetaόνον\ οὐκ\ οἴδ' \acute{\epsilon}\mu\deltaον\ \eta\tauορ$   
 \* \* \* \* \*  
 $\phi\epsilon\gammaω\ \beta\acute{\epsilon}\lambda\epsilon\mu\eta\alpha\ \kappa\omega\phi\alpha.$

We give the third of these verses,

˘|˘ - ˘ - | ˘ - ˘

to show that the Iambic dimeter of Boëthius is of the nature of a Pherecratean, and that the first and second verses just set down are not Ionic a minore, as supposed by M. Varro, being in a rhythm, which would jar most hideously with that of the Iambic.

The verse S. 1 is a syncopated Pherecratean,

beginning with the anapaest of Anacreon and Sophocles, and therefore having anacrusis.

˘ | ˘ - - ˘ | ˘ - -

Sophocles gives a verse closely resembling this.  
Antig. 1115 :

S. τολυώνυμε Καδμείας.  
A. σὲ δ' ὑπὲρ διλόφου πέρας.  
                  ˘ | ˘ - ˘ ˘ ˘ | ˘ - -

For ἄπαξ in A. 1 if we write ἐσάπαξ, we shall have another Pherecratean unsyncopated, and having the first long syllable of the bacchius resolved, and being without anacrusis,

| ˘ ˘ ˘ - ˘ | ˘ ˘ ˘ -

If a particle which did not suffer elision, e. g. μὶν, were substituted for δ', this verse would have anacrusis like the other, but this is a matter of absolute indifference. If the ἄπαξ πεσὸν of Burney were admitted, the clausula would be a cretic, which is equally rhythmical as the bacchius. And if we should write the δικορύφου of Bacch. 302 and Phœn. 233, for διλόφου above, and which seems more appropriate as an epithet, that verse would agree with our A. 1, as altered by Burney.

˘ | ˘ - ˘ ˘ ˘ | - ˘ -

The verses 2 are also Pherecratean, S. 2 having an anapaest as before.

S. 2. ˘ | ˘ - - ˘ | ˘ - -  
A. 2. ˘ | ˘ ˘ ˘ - ˘ | ˘ - -

Editions have  $\gamma\epsilon\acute{\iota}\tau\omega\nu$  in S. If we replace it by  $\grave{\alpha}\gamma\chi\iota\gamma\acute{\iota}\tau\omega\nu$ , as in Persæ 887, we shall have the verses 3 also Pherecratean, having a cretic answering a bacchius, the last long syllable of the latter being resolved.

S. 3.  $\text{—}|\text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—}$   
 A. 3.  $\text{—}|\text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—}$

The verses 4 are again Pherecratean, so symmetrical that the same  $\sigma\eta\mu\epsilon\acute{\iota}\alpha$  will serve for both.

3.  $\text{—}|\text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—}$

Symptyxis reigns throughout, and there is not a catalectic metre in either set, except the last; so that strictly speaking, cretics do not answer to bacchii, but ditrochees to antispasts, than which there is nothing more usual. However these catalectic metres retain their functions as clausulæ, and the anacrases are notes of passage which connect the strains.

It appears that MSS. and old editions have  $\pi\acute{\epsilon}\sigma\omega\nu \theta' \grave{\alpha}\pi\alpha\xi$  in A. 1. Perhaps the fault lies in the substantive  $\alpha\mu\alpha$ . The word  $\alpha\mu\acute{\alpha}\delta\alpha$  is used by Sophocles, Philoct. 698, when the necessity of the metre requires the feminine gender. Lexicographers say that it signifies a stream or flow of blood. Steph. Thes. (Barker). So also Hermann, “profluvium.” This rare word seems of the nature of an adjective, like all those nouns called common, and its substantive may be  $\rho\acute{\o}\omega\varsigma$  or  $\rho\acute{\o}\eta$ . So  $\phi\gamma\grave{\alpha}\varsigma$ . If this could obtain credit, we may read  $\tau\grave{\o}\nu$  for  $\tau\grave{\o}$  in A. I, and for A. 3,

—δρος μέλαν' αἰμάδα τίς πάλιν.

—|— √ √ — √ | √ — √ √

ἀν may, and ought to be, left out, since there is no sort of possibility or contingency intended. Thanks to Hermann for having restored to Sophocles a like expression, Antig. 605, in spite of Brunck. So also the following, which is the reading of the best old MSS. and editions :

ἀναγκάσαι θεοὺς

ἀν μὴ θέλωσιν, οὐδὲ εἰς δύναιτ' ἀνήρ,

was improperly altered by Brunck, the aspirate saving the hiatus.

It was said above that a cretic might rhythmically be antithetic to a bacchius. It cannot be uninteresting to inquire, whether the choruses afford examples of such, besides those just given. It is certain that an antispast is frequently closed by a cretic instead of the bacchius of Pherecrates. S. C. T. 760, Philoct. 1157 :

βαρεῖαι καταλλαγαὶ.

ἐμᾶς σαρκὸς αἰόλας.

So also, Sophocles has added the cretic to the Glyconic, instead of the bacchius of Phalæcus. CEd. C. 691 :

στερνούχου χθονὸς, οὐδὲ μουσᾶν χοροῖ.

And Pindar, in a like manner, closed the Asclepiad,

ὑψηλᾶν ἀρετᾶν, καὶ στεφάνων ἄωτον γλυκύν.

—|— — √ | √ — — √ | √ — √ — | — √ — ¶ |

A ditrochee frequently answers an antispast, and why not a catalectic ditrochee to a catalectic antispast? Accordingly, we shall find several instances of such, though scholiasts and critics have made every effort to obliterate the seeming discrepancy. Of the moderns Hermann is the most conspicuous in his too confident attempts to alter the readings of the manuscripts. Philoct. 206 :

S. *του, στίβου κατ' ἀνάγκαν*  
*Ἐρποντος· οὐδὲ ἐμὲ λάθει βαρεῖα.*

| - u - u | u --  
 ≈|≈ - u - u u - - | u - ≈

A. *που πταίων ὑπ' ἀνάγκας*  
*βοᾶ τηλωπὸν ιωάν, ή νεώς.*

≈|≈ - - u | u --  
 u | - - - | u u - - | - u -

We give the verses 1 to show the use of the anacrusis in A. 2. It makes A. 1 acatalectic. Ibid. 209. There is the like in the verses S.

S. *διασημὰ γάρ θροεῖ.*  
 | u u - - | - u - ≈ |

A. *προβοᾶ γάρ το δεινόν.*  
 | u u - - | u - ≈ ≈ |

Ibid. 686 :

S. *ωλλυθ' ωδὲ ἀναξίως.*  
 | - u - u | - u - ≈ |  
 A. *Ἐρπει γάρ ἄλλοτ' ἄλλα.*  
 ≈|≈ - u - | u - - ≈ |

Here is an instance of a diiambus answering to a ditrochee.

Ajax, 905 :

S. ἔμοὶ ξυνείης διαπαντὸς εὔφρων.

| u - u - | - u u - | u --

A. θυμὸν Ἀτρείδαις μεγάλων νεικέων.

≈|≈ u - - | - u u - | - u -

Editors have introduced  $\tau\epsilon$  before  $\nuεικέων$  to make out the bacchius. But this made the sense inexplicable. By this omission, Brunck's objection to the natural interpretation of Stephanus falls to the ground.—See Brunck's note; also  $\mathcal{A}$ esch. Suppl. 355.

Med. 978 :

S. -τά γ' ἐν χεροῖν λαβοῦσα.

≈|≈ - u - | u - - η |

A. -ταν δ' οὐχ' ὑπεκφεύξται.

≈|≈ - u - | - u - η |

This instance, which had escaped former depre-  
dators, Porson has attempted to obliterate, writing  
 $\bar{\nu}\pi\epsilon\kappa\delta\rho\mu\epsilon\tau\alpha$ , although he acknowledges the for-  
mer to be the reading of all MSS. and editions.

Chœph. 352 :

S. παλλεύκων δὲ πέπλων.

| - - - | u - - η |

A. Ζεὺς γὰρ αἰματοσταγές.

| - u - u | - u ≈ η |

Phœniss. 1312 :

S. ὀλόμενον ἰαχήσω.

A. φόνος, ἔνεκεν Ἐρινύων.

This is Porson's arrangement, which is far better than Elmsley's, whose observations on these verses (Med. 158) are most absurd. They are scanned thus :

S. | u u u u u u =| = -- q |  
 A. | u u u u u u | - u - q |

Porson too supposed that by reading ἔνεκεν for ἔνεκ' of some MSS. he might make Ἐριννῶν a trisyllable. I suppose he must have shortened the a in λαχήσω, which is doubtful, and scanned both verses thus :

| u u u u u u | --

But the spondee would be an unrhythymical clausula, indeed an impossible one. The verse S. is a syncopated Pherecratean, and this strophe has another, which is the very ditto of this, among several others of the sort,

ἄρα πότερον αἰμάξει.

In no sort of verse are cretics oftener found antithetical to bacchii than in the syncopated Pherecratean. This good arose from the total ignorance of that sort of verses, which put them beyond the reach of the spoilers. Orest. 1260 :

S. ἄλλην σκοπίαν ἐπ'. — ἔχομεν ὡς θροεῖς.

| -- u u | - u u u u | - u - q |

A. οίκον, ἐν ἡσυχίᾳ σφάγια φοινίσσειν.

| u u - u u | - u u u =| = -- q |

## Electr. (S.) 852 :

S. δεινῶν τε στυγνῶν ἀχε-

ων εἴδομεν ἢ θροεῖς.

| - - - | - - u u |

- - u u | - u - η |

A. τηλητοῖς ὄλκοῖς ἔγκυρ-

σαι. Ch. ἄσκοπος ἢ λώβα.

| - - - | - - - |

- u u u ˘ | ˘ - - η |

The change of singer effectually prevents hiatus. Verses are often divided between singers in a manner which displays great art. Phil. 1217; Ch. τί ποτε; Ph. πατέρα ματεύων; Ch. ποῖ γᾶς; Ph. ἐς Ἀδον. All these fragments put together constitute one syncopated Asclepiad hypercatalectic verse.

| u u u u u u | u - - ˘ | ˘ - u - | -

This is frequent in the senarii. CEd. C. 539; Phil. 208 seqq.; Orest. 146.

S. λεπτοῦ δόνακος, φίλα, φώνει μοι.

| - - u u | - u - ˘ | ˘ - - η |

A. ὑπνου γλυκυτάταν φερομένῳ χάριν.

| - - u u | u - u u u | - u - η |

Editions have ὡ φίλα, The ὡ was evidently interpolated to make the syllable correspond, and equate their number as much as possible. If it be admitted we must read φίλε, making the adjective of two terminations, a well-known Atticism.—See Matth. G. G., and Major on Med. 60.

Ibid. 322 :

S. οἰων ὁ τάλας ὁρεχθεὶς ἔρρεις.  
 | - - u u | - u - - | u - - η |

A. λάβροις ἐν ὀλεθρίοισι κύμασιν.  
 | - - u u | - u - u | - u - η |

Ibid. 142 :

S. ἀπὸ προβᾶτ' ἐκεῖσ', ἀπὸ πρό μοι κοίτας.  
 | u u u - u | - u u u - | u - - η |

A. ἔτι μὲν ἐμπνέει, βραχὺ δὲ; Ch. ἀναστένει.  
 | u u u - u | - u u u u | - u - η |

The stops in A. are due to Facius. That he was right is proved by the authority of Euripides himself. Hippol. 1241 :

βραχὺν δὴ βίοτον ἐμπνέων ἔτι.

We have taken the liberty of changing the singer in A. to take away the hiatus, authorized, in so doing, by verses 166-7. He who will not admit it may read δὴ, as in the verse from Hippol., or δεγ', as below in verse 185; also in verse 540.

Orest. 144 :

S. ἵδον πείθομαι. ἄ ἄ  
 ἄ σύριγγος ὅπως πνοά.  
 | u - - u | u - - η |  
 u | u - u u | - u - η |

A. τί φήσ; ὁ τάλας ὀλεῖς,  
 εὶ βλέφαρα κινήσεις.  
 | u - - u | - u - η |  
 - u u u u - | u - - - |

Here the verses A. reciprocate the bacchius and cretic with the verses S. The resolved metre of S. 2 may be considered as an Ionic *a majore*, and that of A. 2 a ditrochée, which is antithetical to the former. *Οπως πνοὰ*. Ald. and MSS. Porson. Antig. 1115:

S. 1. πολυώνυμε Καδμείας  
νύμφας ἄγαλμα, καὶ Διὸς  
τοῦ βαρυβρεμέτα γένος.

υ | υ - υ υ ˘|˘ - -  
˘|˘ - υ - | υ - υ - |  
- υ υ υ υ | - υ - ˘ |

A. σὲ δ' ὑπὲρ διλόφου πέτρας  
στέροψ ὅπωπε λιγνὺς, ἔν-  
θα Κωρυκίαι νύμφαι.

υ | υ - υ υ ˘|˘ - - ˘ |  
υ - υ - | υ - υ - |  
υ - υ υ ˘|˘ - - ˘ |

The first syllable of our verse S. 3 does not appear in editions. The article is as often omitted by transcribers, &c. as interpolated. There is sufficient authority for its use as above. *Œd. T. 190*, *Ἄρεα τὸν μαλερὸν*; *Trach. 208*, *Ἀπόλλωνα τὸν εὐφαρέτραν*; *Ajax, 704*, *Ἀπόλλων ὁ Δάλιος*; *Alcest. Αἴδης ὁ μελαγχαίτας*; *Electr. (S.) 1239*, *τὰν ἀδμήταν Ἀρτεμιν*. He who attempts to correct this verse otherwise must find a long syllable to replace *τοῦ*—a short syllable will not serve—or double the *μ* in the next word.

A slight correction of another verse of this sort will now, perhaps, have a better chance of being received. Trach. 848 :

S.  $\eta$  που ὀλοὰ στένει.

A.  $\hat{\alpha}$  τότε θοὰν νύμφαν.

The verse A. is the common syncopated Pherecratian. The verse S. is evidently defective. Let us write  $\eta$  που ὀλοὰ πιστένει, as below in verse 949,

πότερα πρότερ' ἀν ἐπιστένω,

and the verse will be perfect.

| - u u u u | - u - η |

Hippol. 371 :

S. τίς σε πανημέριος ὅδε χρόνος μένει.  
-|u u u - u | u u u - u | - u - η |

A. πάρεδρος  $\hat{\eta}$  ξυνεργὸς ἀδίκων ἔργων.  
u u u - u | - u u u -|u -- η |

Ajax, 603 :

S. 1. λειμωνίᾳ ποίᾳ  
μήλων, ἀνήριθμος, αἰὲν εὐνόμα.  
- - u -|u - -  
-|u - u - | - u - u | - u - η |

A. νῦν δ' αὖ φρενὸς αὐτὸς οἰ-  
οβότας, φίλοις μέγα πένθος εῦρηται.  
- - u u | - u -  
u | u - u - | u u - u -|u - -

εὐνόμα. "Sic Aldus et codices omnes veteres."—  
Brunck. Here the bacchius and cretic reciprocate as in a former example. We have ventured upon

writing *αὐτὸς* to supply a lacuna in the text. There has been lost either an Iambus or trochee.

Orest. 320 :

S. ἐκλάθεσθαι λύστας  
μανιάδος φοιταλέον·  
φεῦ μόχθων.

A. -ᾶς τινάξας δαίμων  
κατέκλυσε δεινῶν πόνων,  
ώς πόντου.

Verses 1. - u - ˘|˘ - -

S. 2. | u u u - ˘|˘ u u -

A. 2. | u u u u - | - u -

Verses 3. ˘|˘ - - ˘|

The verses 2 afford examples not only of a cretic answering a bacchius, but of a diiambus to a di-trochee. We shall not follow the example of the critics by endeavouring to obliterate this by alteration of the text.

Med. 158 :

S. Ζεύς σοι τόδε συνδικάσει· μὴ λίαν  
τάκου, δυρομένα σὸν εὐνήταν.

A. σπεῦσον, τίνα πρὶν κακῶσαι τῶν ἔσων.  
πένθος γὰρ μεγάλως τόδ' ὀρμάται.

The verses 1 are each compounded of an Ionic a majore and the syncopated Glyconic.

| - - u u | - u - ˘|˘ - u - |

The verses 2 are compounded of a molossus and the common syncopated Pherecratean.

| - - - | u u u u ˘|˘ - - ˘|

But *εὐνήταν* in S. 2 is Brunck's; ignored by all the MSS., which have *εὐνέταν*; and rejected by Elmsley, because there was no authority for the word. I little doubt that Euripides wrote *δμευνέταν*, as in Hec. 949, making an unsyncopated verse, having a cretic to answer the bacchius of A. 2.

| --- | υ υ - υ υ | - υ - η |

This verse has not a little perplexed the critics, and *φίλα* in the verse which precedes A. 1 still more. I wonder they did not think of writing *φίλε*, knowing very well the Attic custom of making such adjectives of two terminations. Ω *μῶρος* is applied to Medea in this very play, v. 60.—See Monk on Hippol. v. 437. The substantive to *φίλε* here is *τρόφε*, itself of the masculine form. It will be perceived that we have made a slight change in the verse A. 1, whereby it corresponds, syllable for syllable, with its fellow. A still slighter change might suffice. We may write,

*σπεῦσον, τι πρὸν κακῶσαι τοὺς ἔσω,*

| --- | - υ - ˘ | ˘ - υ - |

putting a molossus for the Ionic metre.

We must add a word concerning ver. 157, about which the critics have raised a dust not yet allayed,

*κείνω τόδε μὴ χαράσσον.*

Leniency to Jason is contrary to the whole tenor of the choruses of this play; for instance, ver. 268,

*ἐνδίκως γὰρ ἐκτίσῃ πόσιν, Μήδεια.*

But Corinthian women would naturally deprecate

vengeance against the daughter of their king; therefore *κείνῳ* should be changed to *κείνῃ*, with an elegant reference to *καὶ λέχη*, which precedes. It would be easy to answer a trifling objection that may be made to this. *Œd. C.* 121:

S. *λεύσσεις νιν*; *προσδέρκου*.

A. *ἀλλ' οὐ μὰν ἐν γ' ἐμοὶ*.

The verse S. can be scanned as a syncopated Pherecratean, and both, thus:

S. - | - - ˘|˘ - -

A. | - - - | - ˘ -

Or they can be scanned as catalectic metres. This would make no change in the scansion of S.; but A. would be scanned thus,

˘|˘ - - ˘| - ˘ - ˘|

The metres which follow are obviously catalectic—  
Ib. 122, *προσφθέγγου*, *πανταχῇ πλανήτας*. Aldus et codd. vet.; Brunck.

˘|˘ - - ˘| - ˘ - ˘|

Ibid. 1563:

S. *μόρῳ τὰν παγκευθῆ κάτω*  
*νεκρῶν πλάκα, τόν τε Στύγιον δόμον.*  
˘ - - ˘|˘ - - ˘| -  
˘ - ˘ | ˘ - ˘ ˘ ˘ | - ˘ - ˘ |

A. *δν, ὅ Γᾶς παῖ καὶ Ταρτάρου,*  
*κατεύχομαι ἐν καθάρῳ βῆναι.*  
˘ - - ˘|˘ - - ˘| -  
˘ - ˘ | ˘ - ˘ ˘ ˘|˘ - - ˘ |

The verses 1 are syncopated antispastic dimeters; and each pair forms one verse—an antispastic pentameter catalectic. There are verses in this chorus even more artificial than the verses, (1559, 1571.)

S. 'Αἰδωνεῦ, 'Αἰδωνεῦ, σὲ σεβίζω.

S. υ | υ -- υ | υ -- υ | - υ -- η |

A. εὐνᾶσθαι, κνυζᾶσθαι τ' ἐξ ἄντρων.

A. ˘|˘ -- ˘|˘ -- ˘|˘ -- η |

It would be unrhythymical to scan S. as an Ionic a minore, and A. by molossi. Moreover, the number of syncopations would be just doubled. The rhythm is easily proved to be  $\frac{6}{8}$ , and there is an accent therefore on the middle of the first long note of every Ionic metre, and of the second of every molossus. We have ventured upon setting down the two last words of S. the first that occurred to supply an hiatus in the MSS. It appears, however, that one MS. has δίδοῦμαι, or δίδον μοι, and hence Erfurdt ingeniously conjectured αἰδοῦμαι. Elmsley is not satisfied with this,—I know not upon what grounds. σ' αἰδοῦμαι would exactly suit the metre. Qu. σ' αἰτοῦμαι?

Chœph. 781 :

S. 1. Νῦν παραιτούμενη μοι,  
πάτερ, Ζεῦ, θεῶν Ὄλυμπίων,  
δὸς τύχας, τυχεῖν μοι κυ-  
ρίως τὰ σώφρον' εὖ μαιομένους ἴδεῖν  
διαδικάσαι πᾶν ἔπος.  
Ἐλακον Ζεῦ· σὺ δέ νιν φυλάσσοις.

Ξ ἔ, πρὸ δὲ δὴχθρῶν  
 τῶν ἔσω μελάθρων θὲς, ὡ Ζεῦ,  
 ἐπεὶ μιν μέγαν ἄρας,  
 δίδυμα καὶ τριπλᾶ \* \* \* \*  
 παλίμποινα θέλων ἀμείψει.

A. 1. Ἰσθι δὲ ἀνδρὸς φλού τῶ-  
 λον εῦνιν ζυγέντ' ἐν ἄρματι  
 πημάτων, ἐν δρόμῳ, προσ-  
 τιθεὶς μέτρον· τίς ἀν σωζόμενον ρυθμὸν  
 τοῦτ' ἰδεῖν δάπεδον \* \* \*  
 ἀνομένων πημάτων δρεγμα,  
 οἵ τ' ἔσωθε δωμάτων  
 πλουταγαθῆ μυχὸν νομίζετε,  
 κλύετε, σύμφρονες θεοί·  
 ἀγετε, τῶν πάλαι πεπραγμένων  
 λύσασθ' αἷμα προσφάτοις δίκαις.

The verses 1 consist of a ditrochée and Ionic a minore, and are syncopated.

| - u - ˘ | ˘ u - - |

A species of Glyconic, having the Ionic metre for the diiambus, as in Hecub. 477, and other places. This form was probably contemplated by those grammarians who gave Glyconics the name polyschematistous. The antispastic dimeter exhibits a like variety, having an Ionic a majore for the second ditrochée, or antispast:

Agam. 1081 :

ἀγυιεῦ, τ' Ἀπολλων ἐμὸς.  
 | u - - u | - - u u |

The first and third verses of each song are of the same sort, except that S. 3 is not syncopated, and has a molossus for the Ionic metre.

S. 3. | - u - u | - - - |

The verses 2 are antispastic dimeters hypercatalectic, without anacrusis.

| u - - u | - u - u | - ~ |

The verses 4 may be called Asclepiad, having a diiambus for the first antispast.

| u - u - | u - - u | u - u - |

I imagine we should write διαδικάσαι in S. 5, lengthening the penultimate as in Med. above,

Ζεὺς σοὶ τόδε συνδικάσει,

whereby the verse becomes a syncopated Glyconic..

| u u u - ~ | - - u -

In verse A. 5 the final iambus has dropped out. If we should attempt to restore it by writing δύναιτ', or δίδοιτ', we should have a Glyconic to correspond.

| - u - u | u - u - |

Verse S. 6 can be scanned as a Glyconic hypercatalectic with anacrusis.

~ | u - - u | u - u - | -

This anacrusis would just suffice to complete the defective metre of S. 5, and causes a symptyxis between these verses. If we transpose the two

last words of A. 6, we shall have an antispastic diameter hypercatalectic to answer the Glyconic, of which it is often the representative.

| ~ ~ ~ - ~ | - ~ - ~ | -

*Διδοῖτ* agrees with the verb Stanley supposes lost, who writes “det,” and with δὸς in verse S. 4. The verse S. 7 is defective. Three times are wanted to make it accord with its fellow. The most obvious method would be, to introduce adequate pauses which the nature of interjections would seem to allow. But I find that in other places these interjections are repeated without pause. They serve as short syllables, the aspirate saving the hiatus. Prometh. 604 :

δυσδαιμόνων δὲ τίνες, οἱ, ἐ ἐ, οἵ ἐγώ, μογοῦσιν.  
~|~ - ~ - | ~ ~ ~ - ~ | ~ - ~ - | ~ - -

We set this verse down chiefly, because it is the same as our verse 4, with the appendage of a clausula, and serves to establish our arrangement of that verse different from that of editions. In S. C. T. 327, there are three of these interjections answering to a tribrach; and ibid. 156, 158, there are four in each place equivalent to an amphibrach, which takes the place of a cretic in 158, and, I think, of a bacchius in 156.

Nothing is more common than variation and error in the number of interjections in MSS. and editions. In this place we want a cretic, and four would suffice, as above, because the last can become long by position.

Ἔ ἔ ἔ ἔ προδε δὲ δὴ χθρῶν.  
| u u u - u | u --

Thus the Pherecratean is made out, having a bacchius to answer the cretic of its fellow.

Another method of supplying the defect would be to bring down to verse S. 7 the hypercatalectic syllable of S. 6. But it is easily seen that the verse A. 7, being in itself complete, renders this impracticable. However, the verses may be scanned differently, by blotting out δε in S. 6, and retaining the common reading of A. 6, thus,

S. 6. | u u - - | u - u - | -  
A. 6. u | u u - - | u - u - | u

Here there is the most perfect symmetry. The final syllable of S. 6 brought down to S. 7 would, with two interjections only, produce the required cretic, and the last syllable of A. 6 would disappear by elision.

This verse may be called an inverted polyschematistous Glyconic, and other examples are to be found. Iphig. A. 250 :

Παλλάδ' ἐν μωνύχοις ἔχων.  
≈|≈ u - - | u - u - |

Also the Glyconic itself. Hippol. 544 :

πέρθοντα καὶ διὰ πάσας.  
≈|≈ - u - | u u - - |

But δίδοιτ' will not serve our purpose now, since, in consequence of the anacrusis of A. 6, it would cause an inconcinnous pause of five times to suc-

ceed it. We can however read δοῖτ' instead. This would render A. 5 an antispastic dimeter, made acatalectic by the anacrusis of A. 6. It is evident that the verse S. 5 may be considered such also, since the second metre, having its second syllable only long, may be considered a resolved antispast, as well as a diiambus.

All editors think the edition of Aldus of great authority, and justly. He reads βημάτων for πημάτων. It is probably the right reading. It is allowed that there can be rhythm in the motions of the body as well as in music. The soldier marching must preserve (*σώζειν*) the rhythm, as well as the dancer, or he is consigned to the awkward squad. Here also we may have the *music* for the steps (*βημάτων*), if we should read ἀνόμων for ἀνομένων with a double meaning, partly literal, and partly, as derived from *νόμος*, a tune. δάπεδον must be governed by some preposition, ἀνὰ or διὰ understood; and the construction would be—τίς ἀν δοῖτ' ἵδεῖν ὅρεγμα (the stride) ἀνόμων βημάτων σωζόμενον ρυθμὸν ἀνὰ δάπεδον τοῦτο.

The preposition would seem useful if not necessary for clearness. Now the reading of Aldus allows the introduction of this particle :

τοῦτ', ἵδεῖν, δάπεδον ἀνὰ, δοῖτ'  
ἀνόμων βημάτων ὅρεγμα.  
| - u - u | u u u u - |  
u u - - | u - u - | u

If we are not allowed to introduce the preposi-

tion, we must fall back upon the other reading, *δίδοιτ*.

Those who knew nothing of music could not understand any connexion between steps and rhythm, though perhaps as soldiers or dancers nature may have taught them how to *preserve* it. *Βημάτων*, therefore, not being understood, was changed to *πημάτων*. *Ανόμων* being inapplicable to the latter, was soon changed to *ἀνομένων*, which was, or might be. The particle *ἀν* in A. 5 clearly shows that a verb in the potential mood must have been lost, and it would seem that the adjoining particle shared its fate.

The verse S. 8 is a Glyconic hypercatalectic, and A. 8 an antispastic dimeter hypercatalectic.

S. 8. | - ˘ - ˘ | ˘ - ˘ - | -

A. 8. ˘ | ˘ ˘ - ˘ | - ˘ - ˘ | ˘

A. 8. may be changed to a Glyconic, ending with a pyrrhic, equivalent to a long syllable by transposing the two first words.

| ˘ - - ˘ | ˘ - ˘ - | ˘ ˘

But this pyrrhic (of which hereafter), though frequent in dochmiacs, is rarely found, if ever, in Glyconics. There is a pause of one time between the verses S. 7 and 8, while there is a symptyxis between their fellows, but this discrepancy is of no moment, and if it were, it may be taken away by writing *εἰσω* in S. 8. The verses 9 are Pherecratean.

S. 9. | u --- u | u ---

A. 9. | u u u - u | - u -

again, having a cretic answering to a bacchius. Heath proposes ḡρας for sake of the metre. But the first syllable of ḡρας is long in Orestes, 280, where see Porson. Indeed Æschylus has ḡρας in Agam. 786, at least editions have it so, and the word is certainly a spondee there; and I think Hermann reads ḡρας here. The verses 10 are antispastic dimeter hypercatalectic, so accordant that the same *σημεῖα* will serve for both,

| u u u - u | - u - u | u

if we fill up the vacuity in S. 10 by *πιχείρια*. I wish it satisfied the sense as well as it does the metre. Lucian uses it in the sense here. Timon expostulating with Jupiter, says, *τοιγάρτοι ἀκόλουθα τῆς ῥαθυμίας τ' ἐπιχείρια κομίζῃ παρ' αὐτῶν, οὐτε θύοντος ἔτι σοι τινὸς, &c.* And the words of this same chorus, in another prayer to Jupiter, are in favour of it, verse 253 :

—ὦ Ζεῦ—πόθεν  
ἔξεις δμοίας χειρὸς εῦθοινον γέρας.

The verse S. 11 is a Glyconic hypercatalectic, answered by an antispastic dimeter hypercatalectic.

S. 11. | u --- u | u - u - | -

A. | u --- u | - u - u | -

Although two verses only of the eleven were necessary for our purpose here, we have given them

all on account of their acknowledged difficulty. Scholefield, in his note on our seventh verse (his 776th), says, “*Si stropham β' hic incipere statuamus, antistr. β' ubi sit quærenda nescio.*” And Heath, “*Quisquis experimentum facere vult, is statim deprehendet ne unum quidem horum verbum ulla machinis antithetico ita exæquari posse, ut utrorum aut idem aut par sit metrum. Pauvio certe hæc tentanti infelicissimi cesserunt conatus.*” Thanks to this difficulty, which put them beyond the reach of the Tricliniuses and Pauwiuses, for preserving so many examples of antispastics answering to Glyconics, and cretics to bacchii, which would otherwise have been long ago obliterated by transposition, substitution, and various other machinery (machinis).

I cannot pass by another difficult place in this play, v. 942. All the critics have been at work at it except Blomfield, who gives up the correction or explanation as being beyond his sagacity. Heath's opinion of them is, “*Hæc adeo misere corrupta sunt ut nec metrum, nec constructionem, nec sententiæ vel umbram, expiscare detur.*”

S. 1. ὑπὸ δυοῖν μιαστόροιν,  
 2. \* \* \* \* \*  
 3. δυσοίμου τύχας.

A. ἄξεν' ἀδόλως δολίαν  
 βλαπτομέναν ἐν χρόνοις  
 θεῖσαν ἐποίχεται.

Scholefield praises Hermann for the correction

*χρονισθεῖσαν*. It is a wonder he did not know that it is due to Heath. Unluckily for the modern improvement of these verses, those of the MSS. can be scanned, and the altered ones cannot. S. 1 is a common dochmiac verse.

|  $\text{v}$   $\text{v}$   $\text{v}$  -  $\text{v}$  | -  $\text{v}$  -

and the antistrophical can be made commensurate, by the dialysis or anaclasis of the long vowel  $\ddot{\omega}$ .

| -  $\text{v}$   $\text{v}$   $\text{v}$   $\text{v}$   $\text{v}$  |  $\text{v}$   $\text{v}$  -

This verse, A. 1, will be recognized as the common syncopated Pherecratean, for which see pp. 84, seqq. So that here also we have the bacchius answering to the cretic.

Euripides also gives instances of this sort of resolved Pherecratean. *Phœn.* 1303, 1318 :

S. *ἄρα ποτέρον αἰμάξει.*

|  $\text{v}$   $\text{v}$   $\text{v}$   $\text{v}$   $\text{v}$   $\text{v}$   $\text{v}$  |  $\text{v}$   $\text{v}$  - -  $\text{q}$  |

A. *-μάχον ἐπὶ φρέν' ἡλυθέτην.*

|  $\text{v}$   $\text{v}$   $\text{v}$   $\text{v}$   $\text{v}$   $\text{v}$   $\text{v}$  |  $\text{v}$   $\text{v}$   $\text{v}$  -  $\text{q}$  |

*Orest.* 320 :

*μανιάδος φοιταλέον,*

|  $\text{v}$   $\text{v}$   $\text{v}$  -  $\text{v}$  |  $\text{v}$   $\text{v}$  -

The verses A. 2 and 3 can be scanned thus :

| -  $\text{v}$   $\text{v}$  - | -  $\text{v}$  -

$\text{v}$  |  $\text{v}$   $\text{v}$  -  $\text{v}$  | -

consisting of an inverted polyschematistous Glyconic and a dochmius, the latter evidently agreeing with its fellow. Hence it appears that *ἐγχονισθεῖσαν* is required ; and truly it is questionable whe-

ther any other alteration is necessary. With this, as much sense can be “fished out” as from several other places of this author; *δολίαν* would relate to the plan laid by Clytemnestra for Agamemnon, v. 886, *δόλοις ὀλούμεθ' ὥσπερ ἀν ἐκτείναμεν*; *ἀδόλως* to her want of stratagem to avoid the snare laid for her; *βλαπτομέναν* would assign the cause, viz. being demented by the gods, or by the god, which is Heath’s meaning; and *ἐγχρονισθεῖσαν* would assign the natural, first or proximate, cause of it, viz. that a long continuance in guilt, or being a long time unpunished for it, is apt to throw those who dread it off their guard; *ἄξεν' ἐποίχεται* would signify the unfriendly visit of Apollo and his attendant.

The verse A. 1 would bear *ἄξενον*, meaning, as applied to Clytemnestra, “without a friend to assist;” and the verse A. 2, *θεοῦ* for *ἐν*.

A. 1.    —|— υ υ υ υ    —|— υ υ —  
           —|— υ υ — υ    | — υ —

The critic is to be pitied who would destroy the “concordia discors” of A. 1, by alteration as Heath, or by referring *ἀδόλως* to Apollo, as others.

We shall conclude this subject by the analysis of songs which have been hitherto misarranged. The old arrangement showed a good deal of metrical knowledge, but little rhythmical. One or two dissonant clausulæ made another arrangement necessary, and it was not difficult to fall on the following.

Hippol. 729 :

S. 1. Ἀλιβάτοις ὑπὸ κευθμῶσι  
 2. γενούμαν, ἵνα με πτεροῦ-  
 3. σαν ὅρνιν θεὸς ἐν πτα-  
 4. ναῖς ἀγέλαισιν θείη.  
 5. ἀρθείην δ' ἐπὶ πόντιον  
 6. κῦμα τᾶς Ἀδριηνᾶς  
 7. ἀκτᾶς, Ἡριδανοῦ θ' ὕδωρ.  
 8. ἐνθα πορφύρεον σταλάσ-  
 9. σουσ' εἰς οἴδμα πατρὸς τρι-  
 10. τάλαιναι κόραι, Φαέθον-  
 11. τος οἰκτψ, δακρύων τὰς  
 12. ἡλεκτροφαῖς αὐγάς.

A. Ἐσπερίδων δ' ἐπὶ μηλόσπο-  
 ρον ἀκτὰν ἀνύσαιμι, τᾶν  
 Ἀοιδᾶν, ἵν' ὁ ποντομέ-  
 δων πορφυρεάς λίμνας  
 ναύταις οὐκ ἔθ' ὅδὸν νέμει,  
 σεμνὸν τέρμονα κυρῶν  
 οὐρανοῦ, τὸν Ἀτλας ἔχει,  
 κρῆναι τ' ἀμβρόσιαι χέον-  
 ται Ζηνὸς μελάθρων πα-  
 ρὰ κοίταις, ἵν' ὀλβιόδω-  
 ρος αὐξεῖ ζαθέα χθῶν  
 εὐδαιμονίαν θεοῖς.

Verses 4 and 12 are syncopated Pherecratean, of a common form (see pp. 84, seqq.),

S. 4.  $\text{--}|\text{--} \text{v} \text{ v} \text{ - } \text{--}|\text{--} \text{ - } \text{--}$

S. 12.  $\text{--}|\text{--} \text{ - } \text{v} \text{ v} \text{ - } \text{--} \text{ - } \text{--}$

A. 4.  $\text{v}|\text{--} \text{ - } \text{v} \text{ v} \text{ - } \text{--} \text{ - } \text{--}$

having the first metre in each a resolved antispast. The verses 6 are regular Pherecrateans :

S. 6. | - u - u | u - - ˘ |

A. 6. | u - - u | u - - ˘ |

Verse 10 is a polyschematistous Glyconic :

| u - - u | - u u - |

Verses 2, 5, 7, and 8 are Glyconics, and the rest are antispastic dimeters, all of obvious scansion. Verse 9 has a molossus for the first of the two antispasts.

These syncopated Pherecrateans have not undisputed possession of the verses 4. Lascaris and three manuscripts have ἀγέλαισι, and Aldus, an authority of great weight, writes ποραναῖς. Substituting these, we have

-σαν ὅρνιν θεὸς ἐν πορα-  
ναῖς ἀγέλαισι θείη.

consisting of a Glyconic and an Anacreontic choriambic.

| u - - u | u - u - |  
- u u - | u - - ˘ |

It is not difficult to make the antistrophical verses accord satisfactorily with these. But the unanimity of the MSS. forbids tampering with them.

Verse 12 of the antistrophe differs from its fellow. It must be scanned thus, as an Ionic a magore :

| - - u u | - u - ˘ |  
o

The scansion of S. 12 produces a metre which must be considered either as a resolved antispast, or diiambus, neither of which seems sufficiently congenial with the Ionic a majore to be antithetical to it. Indeed if we could consider the second syllable of *ἡλεκτροφαεῖς* short, there would be all requisite accordance, for the resulting metre



may be considered as a resolved Ionic a majore or ditrochée. Perhaps it is not such a solecism to shorten this syllable, at least in the choruses. *'Ηλεκτρύων* has its second syllable short at least four times in Hesiod A. There are cogent reasons for shortening the first of *λέκτρων* in Iph. A. 545, Med. 444. The first of *συμφορᾶς* must be shortened in Orest. 802; of *συμπέφρασται* in Antig. *ἀμπλακία* frequently shortens its first syllable. The modern critics have unnecessarily changed it (the reading of all the manuscripts) to *ἀπλακία*. Horace, a Martinet in respect to rules, shortens a vowel before *scr.* and *str.* The rule that a vowel cannot be shortened before two consonants unless they can begin a word (Clark. Hom. B. 537), is contradicted by various instances, *νέοχμος*, *τέκμαρ*, *ἀκμὴ*, *ρύθμος*, *ἀλκὴ*, &c. Those who speak Irish only uniformly introduce a vowel, in pronunciation, between two consonants. I have often thought that a similar practice of the ancients may have been the reason why a vowel was made long by position, there being in fact two short syllables in-

stead of one. An Irishman *could not* pronounce "dargan" but as "daragan." This power depends in a great degree upon habit. An Englishman or an Athenian may be able to shorten "lectron," but an Irishman, or a Dorian (perhaps) must say "leceron." Thus, to pronounce *harm, charm, &c.*, as one syllable, we are obliged to suppress the *r*, and to lengthen the syllable. In a musical point of view, it would answer as well to pronounce it *harum*, of two short syllables, as customary with the Anglo-Irish, catching a little of the spirit of the genuine Irish.

But truly there seems something very objectionable in S. 12. *Δακρύων αὐγὰς* is a strange mode of expressing tears. *Αὐγὰ* is an abstract term, and like all other such, has no plural. When used in the plural it changes its signification, and stands for the concrete. Thus the splendours of royalty is an allowable expression, meaning the splendid things of royalty; but the splendours of gold, of purple, or of robes, be they ever so numerous, is improper, and never used. Thus *αὐγὰ πέπλων* (Med. 979) is proper; *αὐγὰι πέπλων*, not. In Hecub. 1143, Orest. 813, it signifies the sun's rays. *Διὸς αὐγὰς*, concluding Il. 13, I imagine, signifies the stars; but Heyne's meaning, "the æther," will equally serve our purpose. This enables us to explain a difficulty in Hecub. 914. *'Ενόπτρων αὐγὰς* signifies the bright image in the looking-glass, called *ἀτέρμονας*, because it advanced or retreated without limit, according to the

position of the object. Hence probably Euripides did not write such a solecism, but rather

*ταν—ἢ λεκτροφάε' αὐγὰν,*

producing an Ionic *a majore*, to answer its fellow, but having a bacchius for the cretic.

It may be said that the meaning here requires the concrete, since it must have been real tears which were dropped. Doubtless, *δακρύων αὐγὰς* can have that signification, but *δακρύων αὐγὰν* can not. Nothing is more common than the abstract put for the concrete. Thus Horace, Od. 2, 18, shows that for “*servitus nova*” he intended “*servi novi*,” by making “*priores*” (*servi*) relative to it in the next clause. In *δακρύων αὐγὰς*, the concrete *αὐγὰς* could not stand for tears, but for some adjunct of them, such as the gleams shot from them, which would make the sense absurd. *Διὸς αὐγὰς* may stand for the stars, but *ἄστρων αὐγὰς* could not, though *ἄστρων αὐγὰ* may.

The sense would seem to allow no pause after verse 8, as we have scanned them. But I have observed a multitude of instances of a disregard to this accommodation in the choruses. If a pause succeeded the hypercatalectic syllable of A. 8, the like should follow S. 8. If so, the elision would be absurd, there being a space of four times for the suppressed syllable. Therefore the verse S. 8 ends with a trochee, which indicates a suspended or spoiled cadence, with which the cadence of A. 8 may be made to accord by the pitch of the note,

and a suspensive cadence is more appropriate to the place than any other. Making this pause, we *must* arrange the three last verses of A. thus :

A. 9. Ζηνὸς μελάθρων παρὰ κοί-  
 10. ταις, ἵν' ὀλβιόδωρος αὔξει  
 11. ζαθέα χθῶν εὐδαιμονίαν θεοῖς.

| - - u v | - u v - |  
 - u - u | u - u - | - ~ |  
 u v - - | - - u v | - u - q |

The first of these verses is a prosodiac; the second a Glyconic hypercatalectic, or Hippocratean; and the third, an epionic a majore: all good verses are true, to which there can be no objection, either metrical or rhythmical.

Now, if it can be shown that these verses are essentially the same as the verses of the Alcæic strophe, it must be allowed to have great weight in establishing this latter mode of scansion for them. It will suffice to set down three verses of that strophe: Alc. Ode 4, (Giles edit.)

2. τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,  
 3. τὸ δ' ἔνθεν ἄμμες δ' ἀν τὸ μέσσον  
 4. ναὶ φορήμεθα σὸν μελαίνᾳ.

The verse 2 is regularly scanned thus, as an epionic a majore :

| u - u - | - - u v | - u - q |

The only difference between this and A. 9 above, is, that the latter has an Ionic a minore for the diiambus, which is as nothing. Euripides gives

another instance of this sort of verse in the same play, putting a ditrochee for the Ionic a *majore*, a legitimate substitute for it, v. 154 :

*λεχέων, ἡ ναυβάτης τις ἐπλευσεν.*

| ~ ~ - - | - ~ - ~ | ~ - - ~ |

It is curious that, conversely, he puts the diiambus for the Ionic a *minore* of the Sapphic strophe, or the third epitrite for the second, in this play, v. 137 :

*Δήμητρος ἀκτᾶς δέμας ἀγνὸν ἵσχειν,*

≈|≈ - ~ - | - ~ ~ - | ~ - - η |

*φαίνεται μοι κῆνος ἵσος θεοῖσι.*

≈|≈ ~ - - | - ~ ~ - | ~ - - η |

This is a favourite verse with all the tragic poets : Antig. 806, 823, and *passim*. We have already shown, p. 81, that verse 3 is scanned thus :

3. ~ | - ~ - ≈|≈ - ~ - | -

This hypercatalectic syllable is to be transferred to the next verse, which will then become a prosodiac verse, closed by a bacchius.

4. | - - ~ ~ | - ~ ~ - | ~ - - η |

From this latter take away the clausula due to its place as closing the stanza, and you have the verse 9. From verse 3 take away the indifferent anacrusis, and you have the verse 10, the same, but unsyncopated. Alcæus also gives this verse unsyncopated, Od. 4, v. 7,

λαῆφος δὲ πᾶν διάδηλον ἤδη,

— | - u - u | u - u - | -

which we shall hereafter prove to be the true reading. Euripides has barely inverted the order of the verses.

It can be proved that the regular scansion of the Alcæic verses was as above—that sometimes an arbitrary pause was made after the fifth syllable of the first pair of verses of the strophe, and the last of the third, whereby some variation was caused in the regular scansion. Sophocles also sometimes borrowed from the verses of the Alcæic strophe, as may be seen in p. 82.

I do not assert that a trochee or pyrrhic may not sometimes serve in this rhythm, in lieu of a perfect cadence. Its imperfection may possibly have been lessened, if not taken away, by dwelling on the same musical note for the two syllables—the keynote.

But since the strophical verses are legitimate, such is the power of the epiploce, and as it is not impossible that Euripides may have been guilty of a solecism, we ought to endeavour to patch the verse A. 12 so as to agree with S. 12. Brunck's *θνατοῖς* is insipid, and Hermann's *ἐσθλοῖς* still more so. Euripides must have had Homer and his Phæacians in view. He remembered that the gods came down to visit them *ἐναργεῖς*, and banqueted with them, seated at the same table, Od. *η*, 210; and there are other reasons assigned for in-

creasing the felicity of the gods:—1. Streams of ambrosia flowed for them; and 2, because, according to Homer, the beds of the ancients were placed near the wall, Euripides places the couches of the gods on the verge of the horizon, and provides murmuring and cooling streams for them there, so great a luxury in warm climates. Hence, Horace's "prope rivum somnus." Homer provides a like luxury for the palace of Alcinous, Od. η. 130.

'Εν δὲ δύω κρῆναι· ἡ μὲν τ' ἀνὰ κῆπον ἀπαντα  
Σκίδναται, ἡ δὲ ἐτέρωθεν ὑπ' αὐλῆς οὐδὸν ἴησι  
Πρὸς δομον ὑψηλὴν.

How did it come to pass that in A. 12 those sagacious critics did not think of reading *θεοῖσιν*, making it a dyssyllable? or *θεοῖς*, meaning the ἀγχίθεοις.

There is a flaw in the verse A. 7 :

~|~ --- ~ | ~ - ~ - | -

The anacrusis produces a pause of five times between it and A. 6, while there is none at all between the corresponding strophical verses, and further, this pause would cause an unrhythymical clausula in verse 6. We may take this away by blotting out τ', whereby the second syllable of *κρῆναι* would be shortened. Indeed there is little doubt but that it may be shortened without this, as is indicated by the accent, and commonly done by Anacreon, e. g. Od. 39 :

θάσω τέρπομαι κούρων,  
~ | ~ - - ~ | ~ - -

The knowledge of anapæstics has discovered that *αι* was often shortened even in the middle of a word.—Gaisf. Heph. 216; Monk, Hippol. 170. Or the blemish may be taken away by making *ἀμβροσία* a trisyllable, and scanning thus :

| --- | υ - υ - | -

There are several examples of synizesis already established by critics, and when the choruses are better known the number will certainly be increased.—See Porson, *Orestes*, 393. There is a difficulty not unlike this in antistrophe  $\beta'$  of this chorus :

ἀνθ' ὅν οὐχ ὁσίων ἐρώ-  
των δεινῷ φρένας Ἀφροδί-  
τας νόσῳ κατεκλάσθη,

The obvious scansion of these verses is,

¤|≈ --- υ | υ - υ - | ~ |  
≈|≈ --- υ | υ - υ - |  
- υ - υ | υ - -

But any one who looks at the *σημεῖα*, and observes the chasm of five times dividing the word *ἐρώτων*, must see that Euripides could never have intended a thing so barbarous; the rather as there is no such pause in the strophe, and as we see that the Pherecratean is furnished with a ditrochée, to prevent a like improper pause between the second and third verses, which should be made, if its metre were an antispast heptasemus. Hence the verse cannot be scanned as above.

The strophical verse antithetical to the first is

ὦ λευκόπτερε Κρησία,

and since it is quite common to make this interjection extra metrum, i. e. anacrusis, and with this the antithetical syllable must, of course, correspond; I take such to be the remedy in this case, and scan thus:

- | - - u u | - u -  
  u | - - u | u - u - |  
  | - u - u | u - -

Some flaw seems to have been anciently perceived in verse A. 2, by some who had more rhythmical knowledge than they bequeathed to their successors, for the editions of Lascaris and Aldus have δεινὰ. This would take away the blemish objected to, and it can be nothing more inconcinnous that a diiambus should follow an Ionic a majore, than that it should follow a ditrochée. Certainly the antithetical metre, which is a ditrochée, affords no obstacle to the Ionic a majore, and this metre predominates in the verses which follow.

Even if a word were not divided this pause of five times would be objectionable, because it would produce an unrhythmical clausula, and the two verses should be looked upon as forming an asynastete. Indeed such verses are occasionally found, but probably the discordance of the clausulæ is for the most part due to errors of the text. Thus in *Œd. Col. 705*, editions give

λεύσσει νιν Μορίου Διὸς,  
 χ' ἀ γλαυκῶπις Ἀθάνα  
 ˘|˘ --- ˘ | ˘ - ˘ - | ~ ˘  
 ˘|˘ --- ˘ | ˘ --

But the good Aldus banishes this discordance, by his manner of writing ver. 704, whereby the verses would be arranged and scanned thus :

1. δ γὰρ εἰσορῶν κύκλος λεύσ-
2. σει νιν Μορίου Διὸς,
3. χ' ἀ γλαυκῶπις Ἀθάνα.

˘ | ˘ - ˘ - | --- |  
 --- ˘ ˘ | - ˘ -  
 ˘|˘ --- ˘ | ˘ --

By cutting off the first syllable for anacrūsis, which belongs of right to the preceding verse—ver. 1 is an inverted Glyconic; ver. 2, an Ionic a majore, rendered acatalectic by the anacrasis of ver. 3, a Pherecratean, all proceeding without any pause, by symptyxis and epiploce. The verses above, however, are the least objectionable of the sort, because they, together, form the verse called Priapeian by Hephæstion, and an asynartete.

οῖνοι δ' ἔξεπιον κάδον νῦν, δάβρῶς ἐροίσσαν.

Neither this verse, however, nor the other example he gives, indisputably proves that the verses are asynartete, the syllables making them asynartete being doubtful.

In the chorus, Equit. 972, there are three instances of divisions of words, the parts of which,

according to the obvious and regular scansion, would be separated by pauses of five times. One is,

ἀλλὰ καὶ τὸδὲ ἔγωγε θαυ-  
μάζω, τῆς ὑμουσίας  
| - u - u | u - u - | ~ u  
≈|≈ - - u | u - u - |

Here we must either write  $\dot{\epsilon}\gamma\omega$ , which will produce an antispastic dimeter, or make  $\dot{\nu}\omega$  one syllable, which will make a molossus and diiambus in the second verse.

Brunck has taken away another of those barbarous pauses, by writing

τὴν Δωριστὴν μόνην ἀρμότ-  
τεσθαι θαυμὰ τὴν λύραν.  
≈|≈ - - u | u - - ≈|≈  
- - u | u - u - |

He probably followed the MSS., and was unwarily right. However in his note he expresses regret for the offence, and will introduce  $\dot{\alpha}\nu$ . Others read  $\dot{\epsilon}\nu$ . The other case may be easily managed. If something be not done to these verses, we must conclude that Aristophanes intended to give a practical specimen of the “pig’s music.”

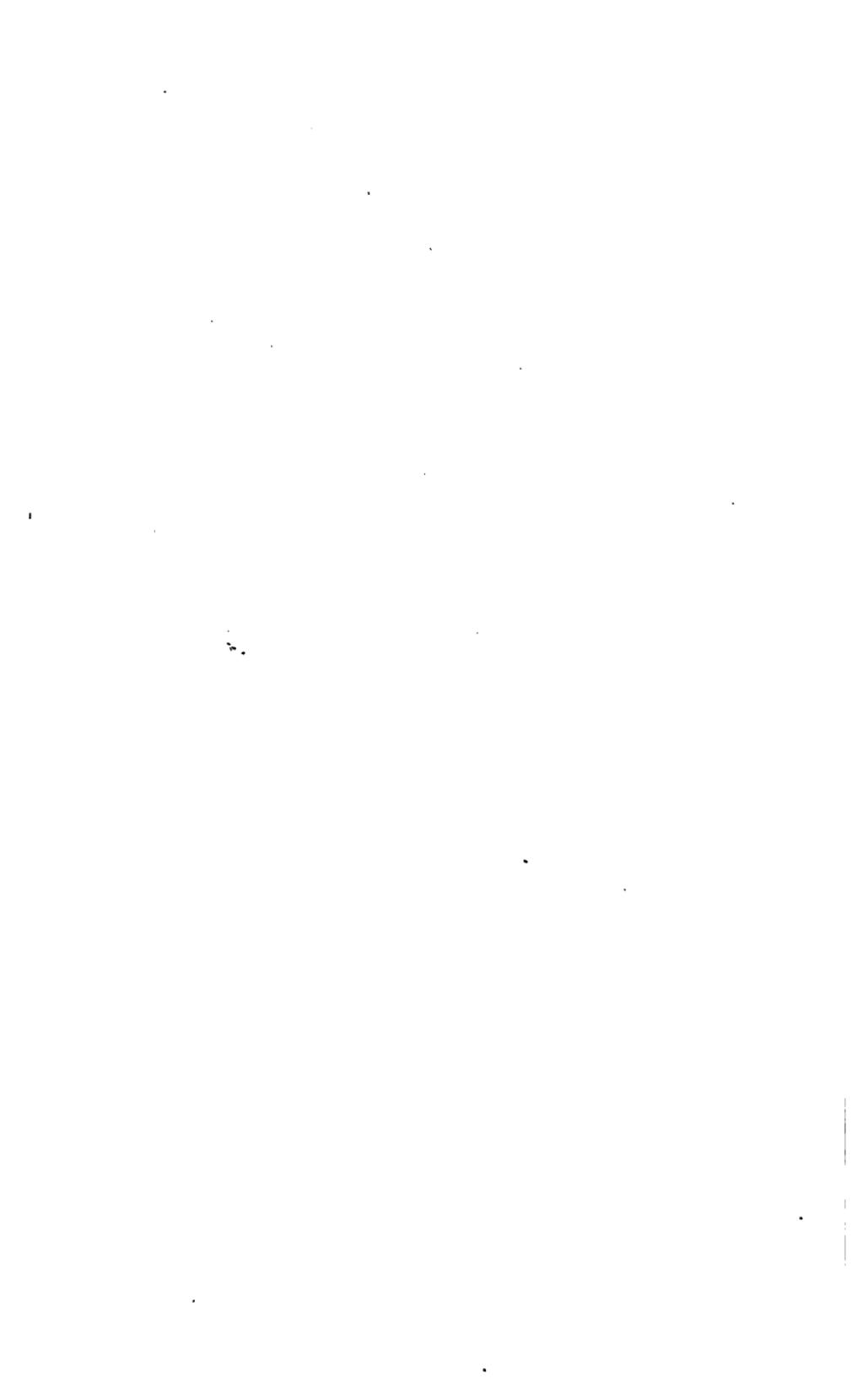
The reader will be at no loss in finding other examples of those absurd or inconcinnous breaks. We shall give here but one more. Agam. 418, 435 :

S. ὁμάτων δ' ἐν ἀχηνίαις  
ἔρρει πᾶσ' Ἀφροδίτα.  
A. τεύχη καὶ σποδὸς εἰς ἐκάστοιν δόμους ἀφικνέται.

A pause of five times separates the verses S., while there is none possible between the verses A. 'Εν may be blotted out in S. 1,—ἀχηνίαις made a dissyllable. Either process would make a Glyconic answer to an antispastic dimeter. Perhaps the true mode is to transpose the first words of S. 2, which would produce a verse to be scanned thus :

| - - ∨ ∨ | ∨ - -

I cannot but think but that we should have many Ionic a majore Pherecrateans, but for the spoilers. For how does it come to pass that we find so many of the syncopated sort, and none of the pure? Doubtless because the latter being unknown to them, were beyond their reach.



## INDEX I.

### AUTHORS QUOTED OR ILLUSTRATED.

---

<p>Æschylus, <i>see</i> Index II.</p> <p>Alceæus, <i>see</i> Index II.</p> <p>Anacreon, <i>see</i> Index II.</p> <p>Aristophanes, 115, 116; <i>see</i> Index II.</p> <p>Aristotle (Rhet.), p. 12.</p> <p>Boëthius, 118, 119.</p> <p>Brewster (Encyclop.), 15.</p> <p>Burette, 27.</p> <p>Burney (Hist. Mus.), 9, 110.</p> <p>Catullus, 38.</p> <p>Cicero (Orat.), 12, 14, 17, 109.</p> <p>Cowper (Task), 30.</p> <p>Diomedes, 24.</p> <p>Dionysius Hal. (de Comp.), 14, 74.</p> <p>Euripides, <i>see</i> Index II.</p> <p>Gaisford, 116, 117.</p> <p>Heath, 7, 24, 141.</p> <p>Hephæstion, 115.</p> <p>Hermann (Ehm. D. M.), 10, 12, 31, 38, 117.</p> <p>Herodotus, 45.</p> <p>Hogarth (Hist. Mus.), 2.</p>	<p>Hoffmann, 89.</p> <p>Milton (Comus), 11, 19.</p> <p>Monk, 7.</p> <p>Montfauçon (Palæologia), 17.</p> <p>Nathan (Essay on Music), 15.</p> <p>Pherecrates (date of), 117.</p> <p>Plato (Comicus), <i>see</i> Index II.</p> <p>Plutarch (de Mus.), 6.</p> <p>Pollux Julius, 116.</p> <p>Pope, 20, 21.</p> <p>Quinctilian (Inst. Orat.), 12, 109.</p> <p>Rees (Encyclop.), 29.</p> <p>Rousseau (Encyclop.), 2, 13, 29. ____ (Planche), 3.</p> <p>Scholefield, 141.</p> <p>Sophocles, <i>see</i> Index II.</p> <p>Tartini, 9.</p> <p>Victorinus, 28, 29, 30.</p> <p>Wilson (Dict. Mus.) 6.</p>
---	--



## INDEX II.

### PASSAGES OF ANCIENT POETS SCANNED OR ILLUSTRATED.

---

#### ÆSCHYLUS.

##### *Agamem.*

v. 185. p. 80.

210. 84.

401. 40.

418. 157.

435. 157.

789. 72.

1061. 65.

1081. 134.

##### *Choeph.*

v. 352. 124.

439. 70.

625. 39.

781. 133.

942. 86, 141.

##### *Prometh.*

v. 604. 186.

##### *Sept. C. T.*

v. 104. 104.

118. 90.

119. 41.

357. 107, 114.

363. 90, 107, 114.

760. 122.

##### *Supplices.*

v. 51. 71.

163. 70.

697. 39.

#### ALCEUS.

##### *Fragment.*

4. p. 149, 150.

#### ANACREON.

##### *Ode.*

39. 152.

42. 119.

#### ARISTOPHANES.

##### *Equit.*

v. 972. 156.

#### EURIPIDES.

##### *Alcest.*

v. 989. 46.

##### *Bacch.*

v. 104. 55.

##### *Elect.*

v. 116. 91.

161. 91.

##### *Hec.*

v. 74. 93.

210. 94.

448. 96.

##### *Hec.*

459. 112.

475. 99.

483. 71.

633. 101.

(EURIPIDES. *Hec.*)

v. 643. p. 32, 103.  
685. 104.  
914. 147.  
917. 105.

*Hippol.*

v. 137. 149.  
154. 149.  
164. 90.  
371. 129.  
544. 137.  
560. 61.  
565. 87.  
589. 109.  
729. 144.  
763. 153.  
773. 41.  
1268. 42.  
1374. 63.

*Iphig. Aul.*

v. 171. 58.  
179. 59.  
192. 58.  
196. 58.  
203. 59.  
205. 58.  
250. 59, 137.  
255. 57.  
267. 57.  
281. 41.  
785. 55.  
1049. 60.  
1074. 42.  
1332. 92.

*Iphig. Tau.*

v. 429. 60.  
755. 81.

*Med.*

v. 41. 82.  
135. 93.  
153. 36.  
157. 131.  
158. 130.  
183. 93.  
186. 91.  
820. 72.  
977. 40.  
978. 124.

(EURIPIDES. *Med.*)

v. 986. p. 64.  
991. 42.

*Orest.*

v. 142. 127.  
144. 127.  
146. 126.  
170. 70.  
320. 142, 130.  
322. 127.

329. 90.  
685. 86.

803. 57.

820. 113.

825. 85.

828. 87.

1009. 93.

1244. 101.

1260. 125.

1366. 109.

1473. 101.

1561. 70.

*Persæ.*

v. 108. 110.

*Phæn.*

v. 101. 91, 92.  
191. 86.  
325. 53.  
333. 53.  
345. 53.  
359. 70, 92.  
1303. 142.  
1312. 124.  
1318. 142.

## HEPHÆSTION. 155.

## PLATO (Comicus), 116.

## SOPHOCLES.

*Ajax.*

v. 597. 90.  
603. 129.  
702. 62.  
704. 85.  
902. 67.  
905. 124.  
1188. 85.

(SOPHOCLES. *Ajax.*)

v. 1191. p. 90.  
 1195. 85.  
**Antig.**  
 v. 256. 104.  
 332. 50.  
 356. 64.  
 367. 64.  
 605. 122.  
 833. 90.  
 945. 91.  
 946. 51.  
 962. 42.  
 975. 68.  
 977. 63.  
 1115. 120, 128.

*Electra.*

v. 155. 41.  
 157. 67.  
 173. 69.  
 200. 93.  
 472. 61.  
 511. 85.  
 513. 90.  
 849. 66.  
 852. 126.  
 1071. 48.  
 1085. 73.  
 1089. 68.

*Æd. Col.*

v. 120. 70.  
 121. 132.  
 122. 132.  
 152. 74.  
 665. 31.  
 691. 122.  
 698. 114.  
 699. 68.  
 704. 155.  
 1044. 82.  
 1087. 86.  
 1557. 118.

(SOPHOCLES. *Æd. Col.*)

v. 1559. p. 133.  
 1563. 132.  
 1571. 133.  
 1575. 67.  
 1742. 109.  
**Æd. Tyr.**  
 v. 649. 104.  
 863. 83.  
 875. 88.  
 893. 56.  
 976. 49.  
 1105. 87.  
**Philoct.**  
 v. 206. 123.  
 686. 123.  
 699. 62.  
 714. 61.  
 829. 66.  
 1081. 78.  
 1100. 71, 80.  
 1123. 77.  
 1141. 75.  
 1147. 74.  
 1164. 75.  
 1157. 122.  
**Trachin.**  
 v. 97. 81.  
 101. 71.  
 130. 54.  
 134. 34.  
 829. 86.  
 840. 86.  
 843. 77.  
 845. 71.  
 847. 39.  
 848. 129.  
 861. 85.  
 949. 129.  
 1007. 63.  
 1038. 66.  
 1100. 102.





